NEW AND ENLARGED EDITION

PRACTICAL SCHOOL FOR THE BANJO

By

PAUL ENO.

75 Cts. Net.

PHILADELPHIA, PA.
PUBLISHED BY Wm. H. Boner & Co. 1314 CHESTNUT ST.

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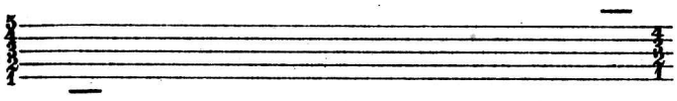
PAUL ENO'S
PRACTICAL BANJO SCHOOL.

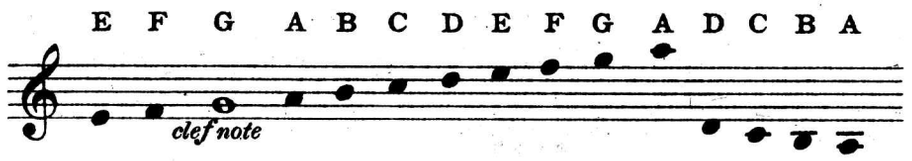
STAFF. 

Lines added above or below these lines are called Ledger Lines.

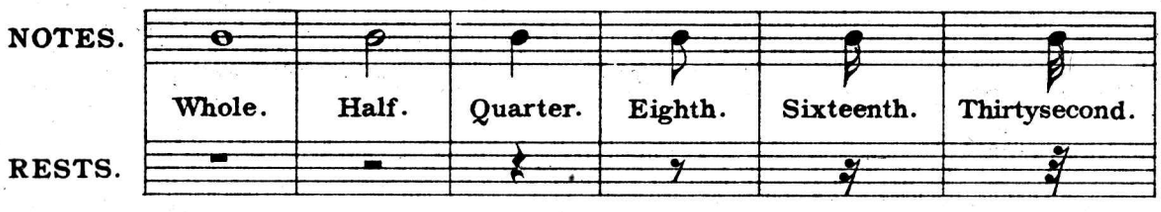
Tones are represented by notes which are placed upon and between the lines.

The G Clef is placed upon the second line, consequently the note upon that line is called G.

Notes are named from the first seven letters of the alphabet; the eighth, or octave is a repetition of of the first.

EXAMPLE. 

Value of notes with corresponding rests.



Music is divided into equal portions by perpendicular lines drawn through the staff, and are called Bars or Measures.

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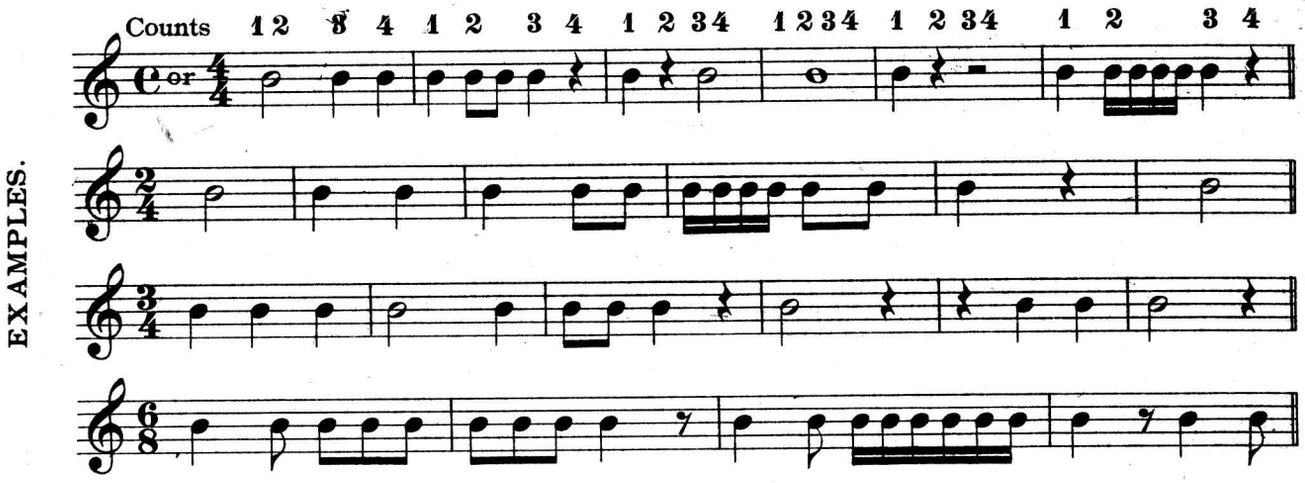
Time.

It is marked at the beginning of every piece of music and indicates the number of counts in each bar.

There are various kinds of time.

The upper figure indicates the number of counts and notes (or equivalent) in a bar; the lower figure – the kind of notes.

Sharps, Flats &c.

♯ Sharp – placed before a note, raises it one half tone.

♭ Flat – " " " " lowers " " " "

♮ Natural – " " " " that has been affected by a sharp or flat, brings it to its former place.

𝄪 Double sharp – raises a note one whole tone

A half tone on the Banjo is one fret.

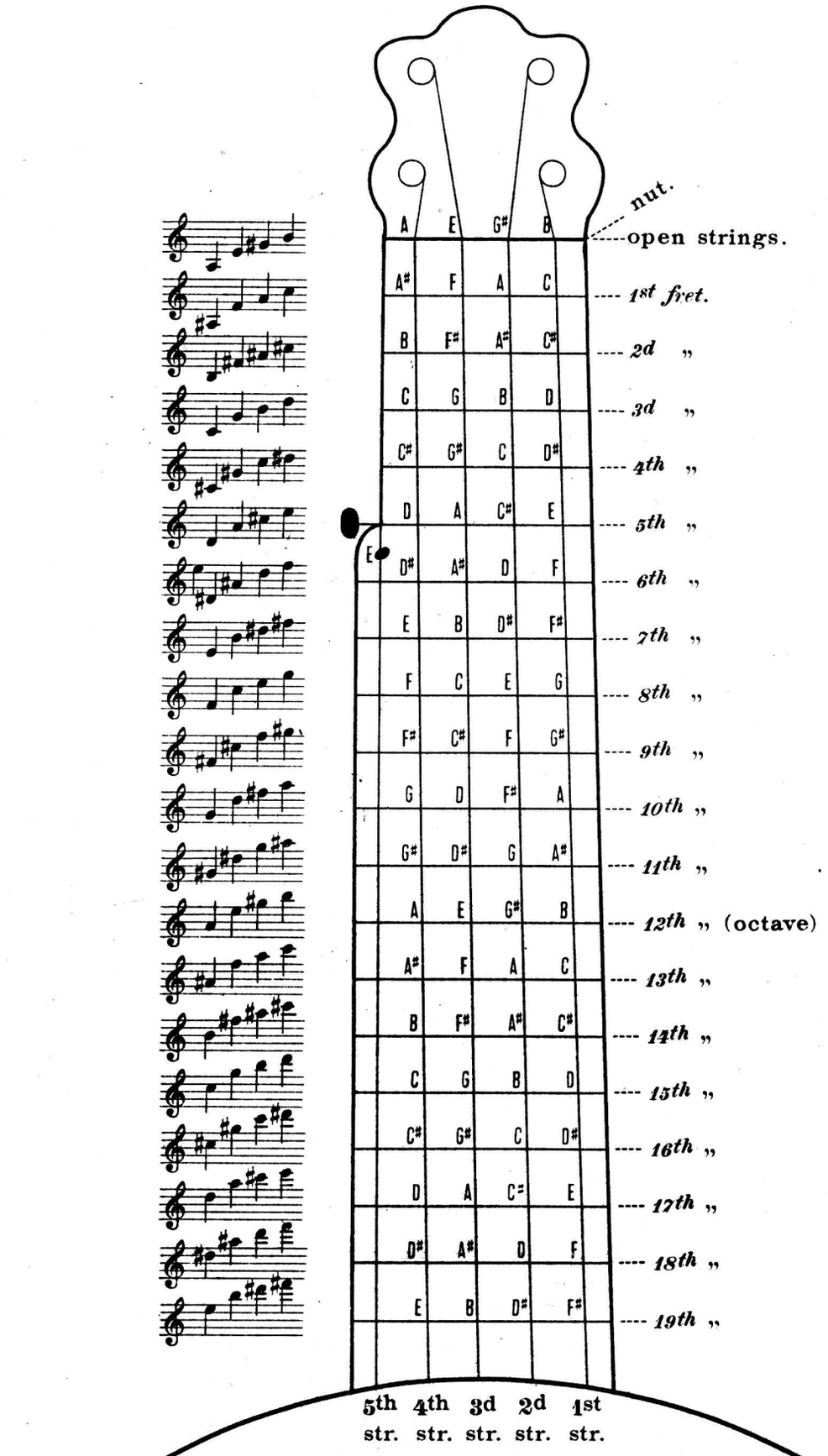
Sharps or Flats placed at the beginning of a piece of music, affect all notes of the corresponding names throughout the piece.

EXAMPLE. These groups are called the Signature.

Accidental Sharps, Flats or Naturals are those which are not marked in the signature – they affect all notes of the same name in the bar in which they are placed.

EXAMPLE.

Diagram of the Finger-board showing all the notes and their position, up to the 19th fret.

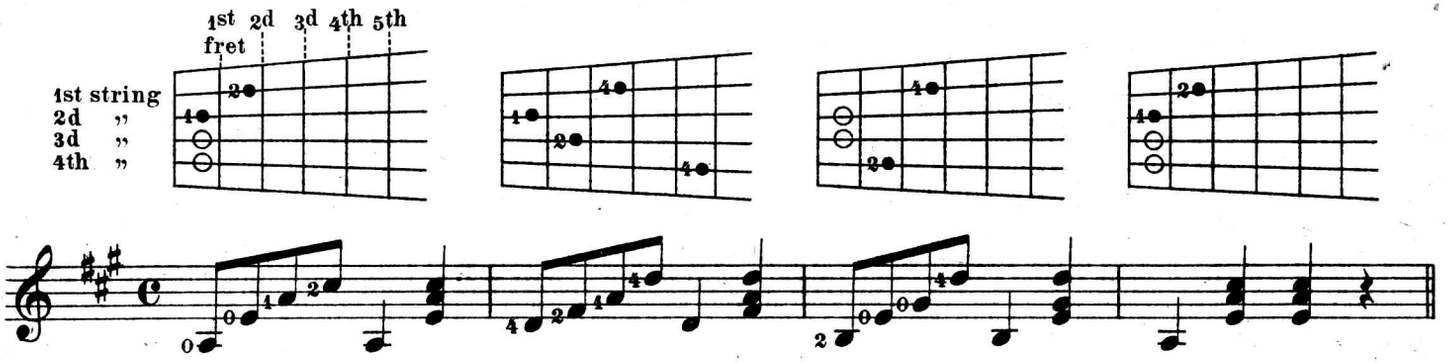


Position exercises and scales on Pages 25-28.

DIAGRAM OF CHORDS

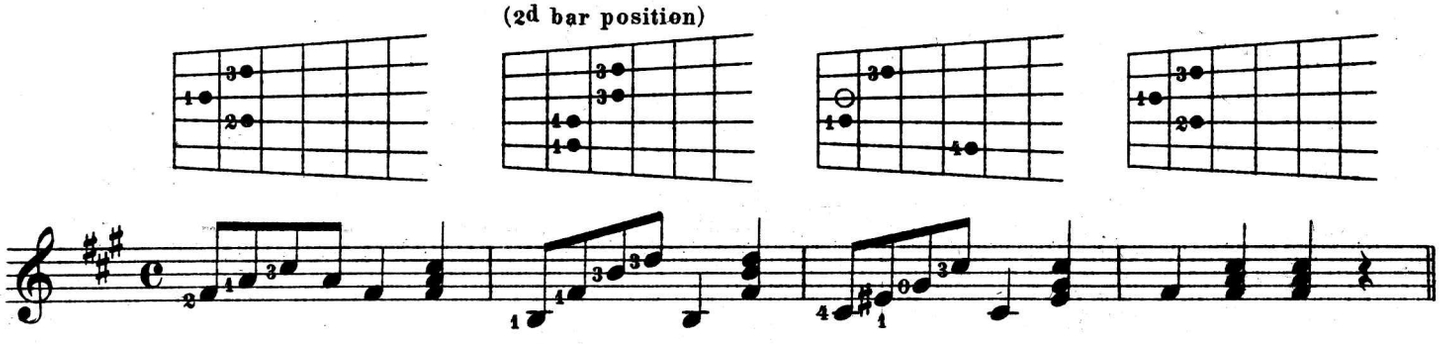
showing fingering and position of notes for the formation of the following chords. Figures indicate the fingers of the left hand, black dots, the string and fret on which the fingers are placed—open strings are marked ○

A Major - 3 sharps.

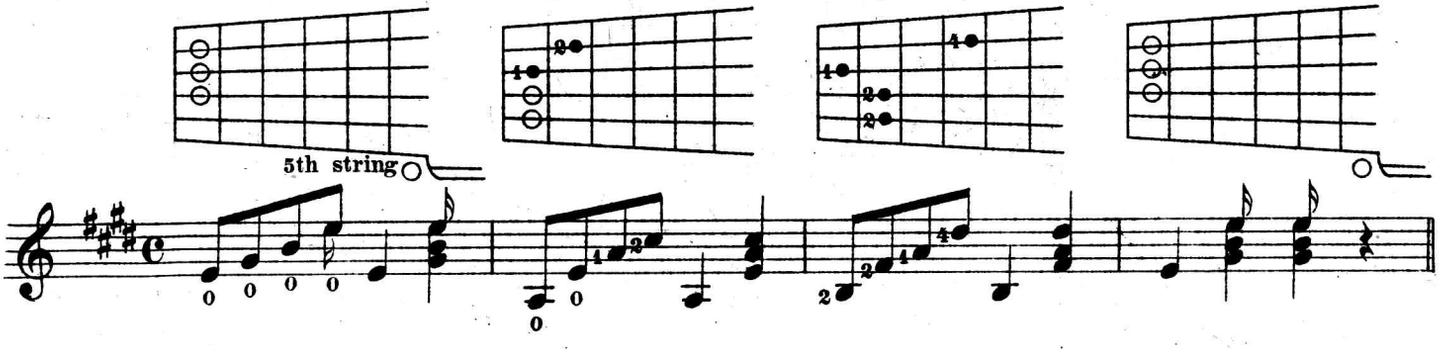


F♯ Minor.

(Relative Minor of A Major)

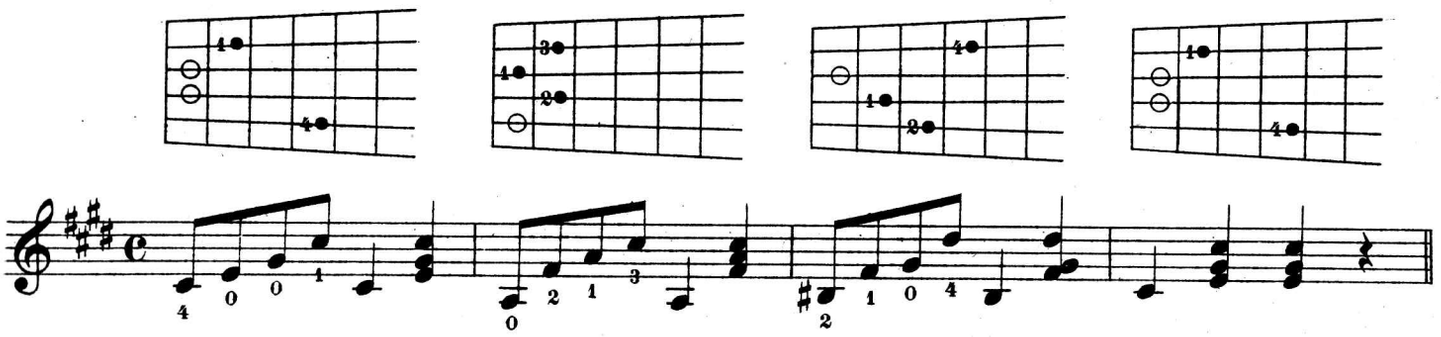


E Major - 4 sharps.

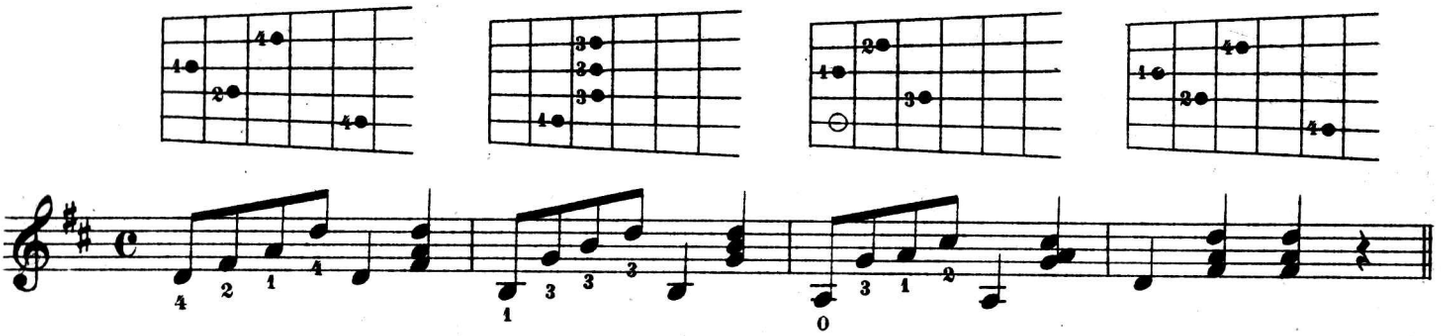


C♯ Minor.

(Relative Minor of E Major)

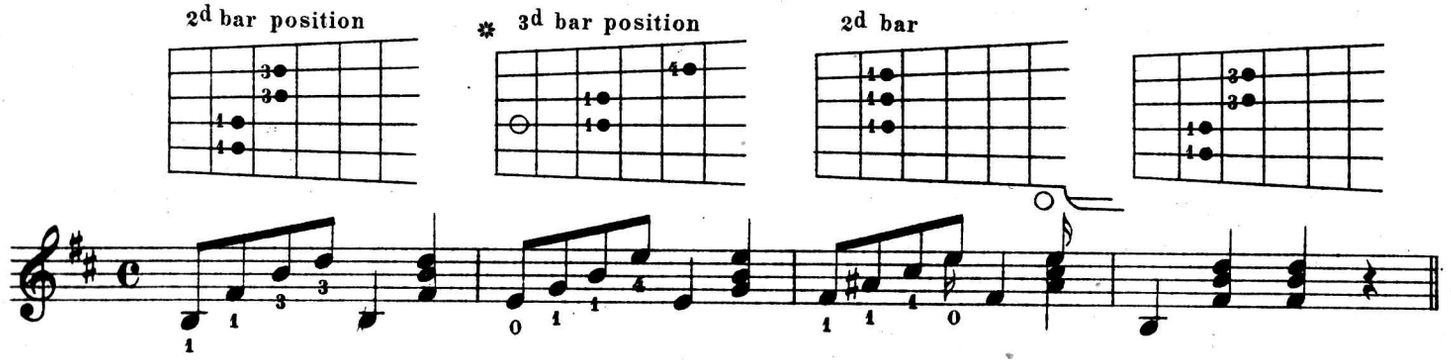


D Major - 2 sharps.

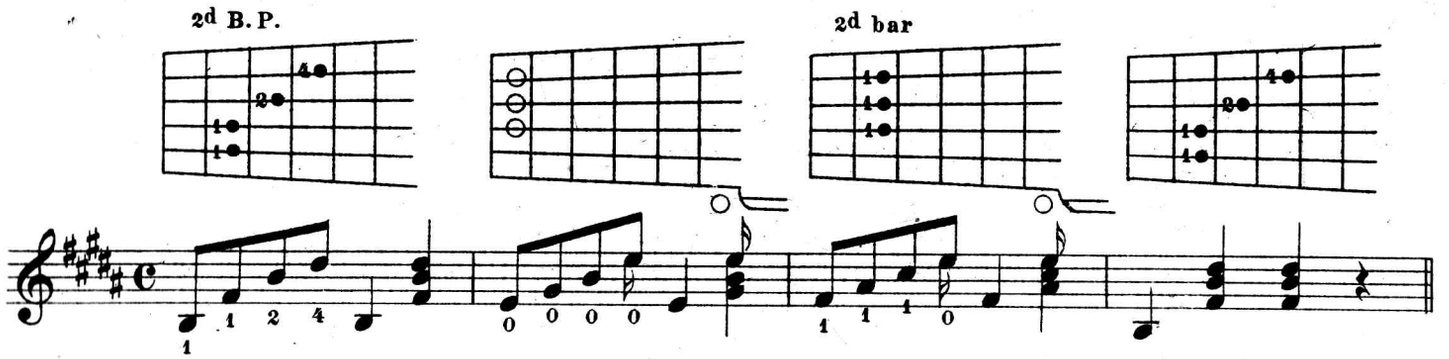


B Minor.

(Relative Minor of D Major)



B Major - 5 sharps.



* In this chord the 3d string is played open for the first note, then stopped at 3d fret for G to fill the chord.

Marks of Expression.

p (*Piano*). Soft.

pp (*Pianissimo*). Very soft.

mp (*Mezzo piano*). Moderately soft.

f (*Forte*). Loud.

ff (*Fortissimo*). Very loud.

mf (*Mezzo Forte*). Moderately loud.

fz (*Forzando*). One note or chord to be emphasized.

Cresc. (*Crescendo*). Begin softly and increase the sound.

Play softly where this mark is small, and increase, playing loud where it is large.

Dim. Decresc. (*Diminuendo, Decrescendo*). Begin loud and diminish the sound.

Play loud where mark is large, and decrease, playing soft where it is small.

Ritard. Rit. Rall. (*Ritardando, Rallentando*). Gradually slower.

Accel. (*Accelerando*). Increase the time gradually.

Ad lib. (*Ad libitum, "at pleasure"*). The passage may be played at the performer's taste.

A tempo. Resume the original time.

∧ ∨ Accent the note or notes which this mark is placed over or under.

Arpeggio. This sign ( ) placed before a chord signifies that the notes are to be played quickly from the lowest note to the highest, successively.

Andante. Slow graceful.

Andantino. Slower than Andante.

Moderato. Moderately.

Con spirito.
Spiritoso. } In a lively, animated manner.

Presto.
Prestissimo. } Very fast.

Manner of holding the Banjo.

Sit erect in an easy position, with the right foot back, and slightly to the right of the left.

Let the rim, or body of the Banjo rest firmly on the right thigh with the neck of the instrument inclined toward the left shoulder, resting lightly between the first joint of the thumb, and third joint of the first finger; between the nut and first fret of the Banjo.– The first and second fingers in this position should be over the second and first strings.

The wrist should be directly under the neck – avoid allowing the wrist to be drawn toward the performer – it should be moved forward in many cases as it allows the fingers freedom to reach chords and make stops that otherwise could not be made.

The right arm should rest lightly, but firm enough to hold the instrument in position, so the hand will come in front of the bridge.– The little finger is rested about one inch in front of the bridge to steady the hand; the other fingers are left perfectly free to pick the strings.– Do not rest the finger against the bridge as it deadens the vibration.

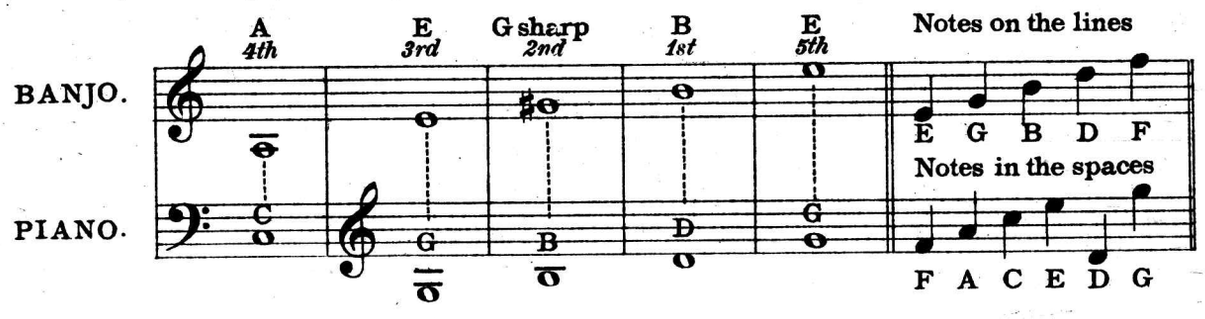
Right hand fingering.

The first string is played with second finger – the second string with first finger – the third, fourth and fifth (short) string with the thumb. There are a few exceptions to this rule.

Tuning.

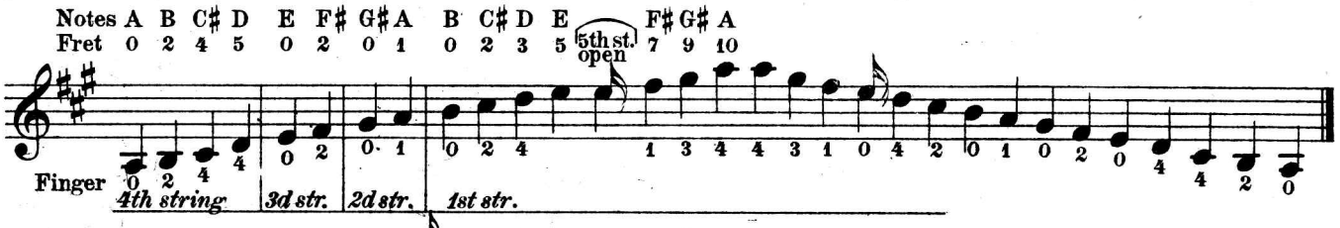
Tune 4th String (silver) to C.
Stop " " at 7th fret and tune 3rd in unison.
" 3rd " " 4th " " " 2nd " "
" 2nd " " 3rd " " " 1st " "
" 1st " " 5th " " " 5th " "

The open strings, in tune, should be in unison with following notes on Piano.

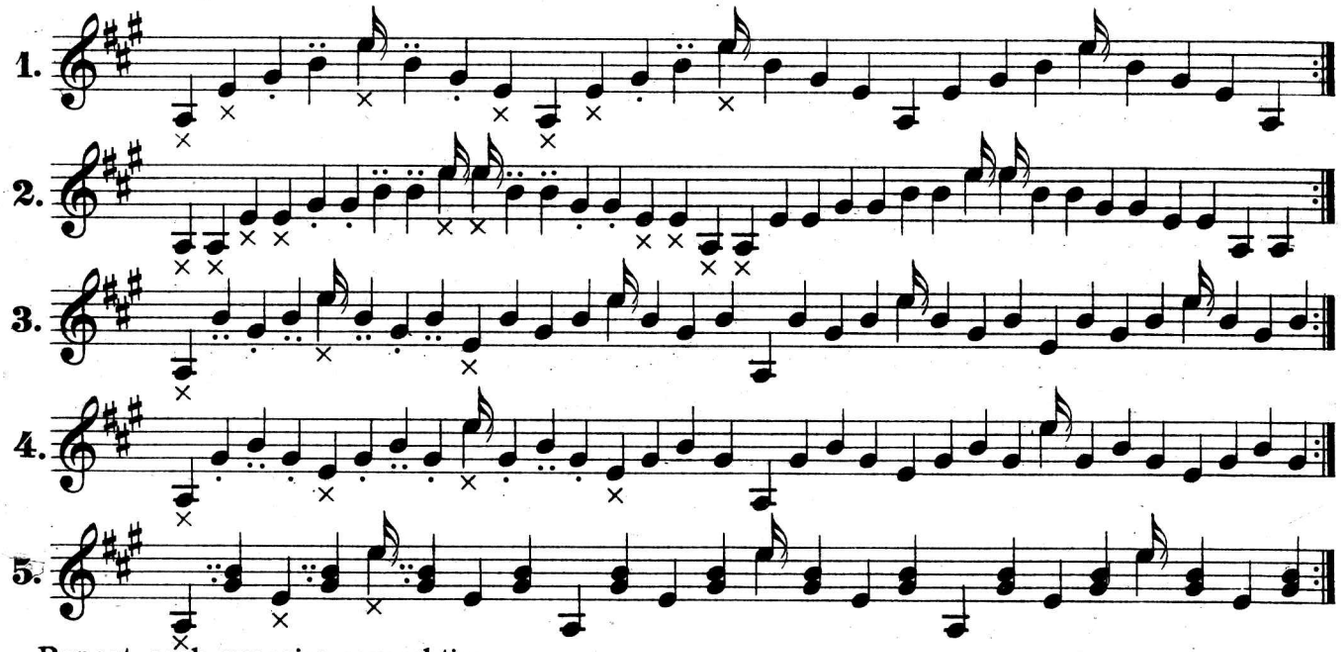


Key of A major.

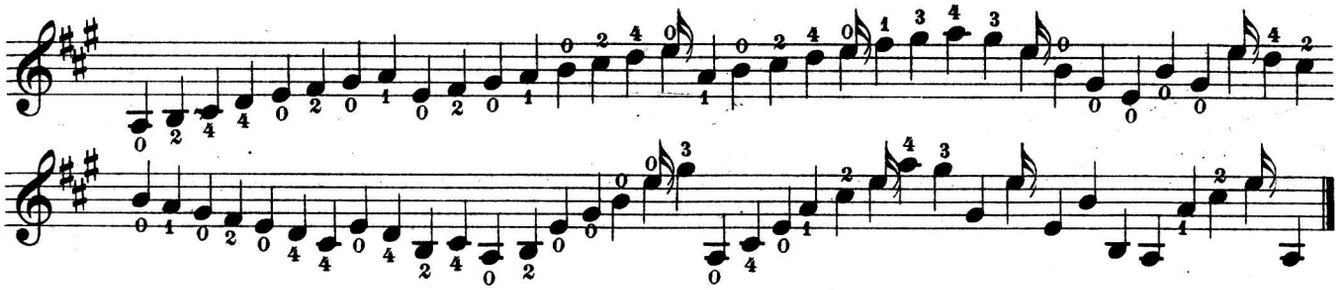
Natural Scale for the Banjo.



When E has a double stem it signifies the 5th string is played open. A string is open when it is not stopped with left hand.

Exercises on open strings.

Repeat each exercise several times.

When more than one note is placed on a stem, they are played together and are called a chord.

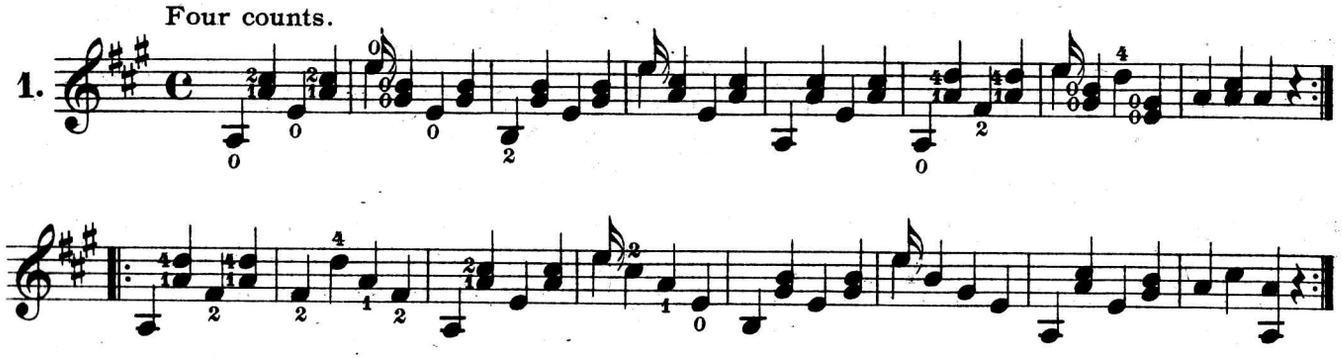
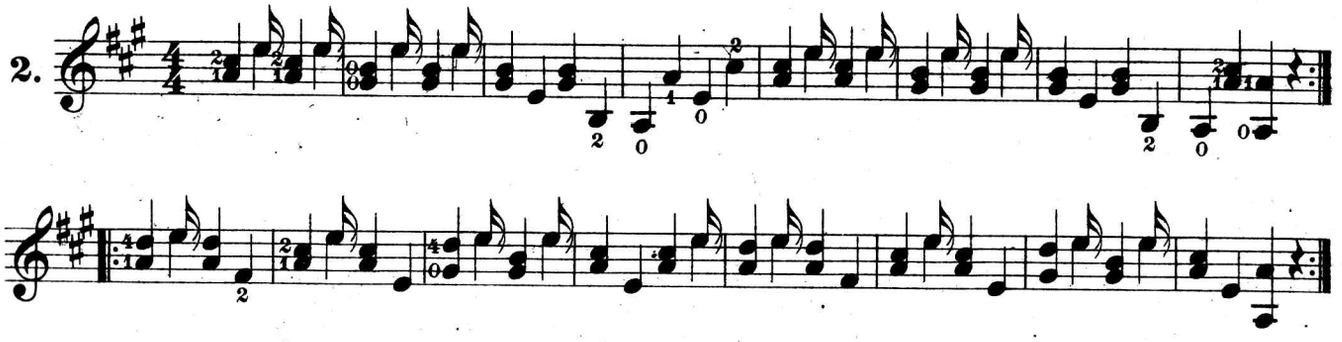
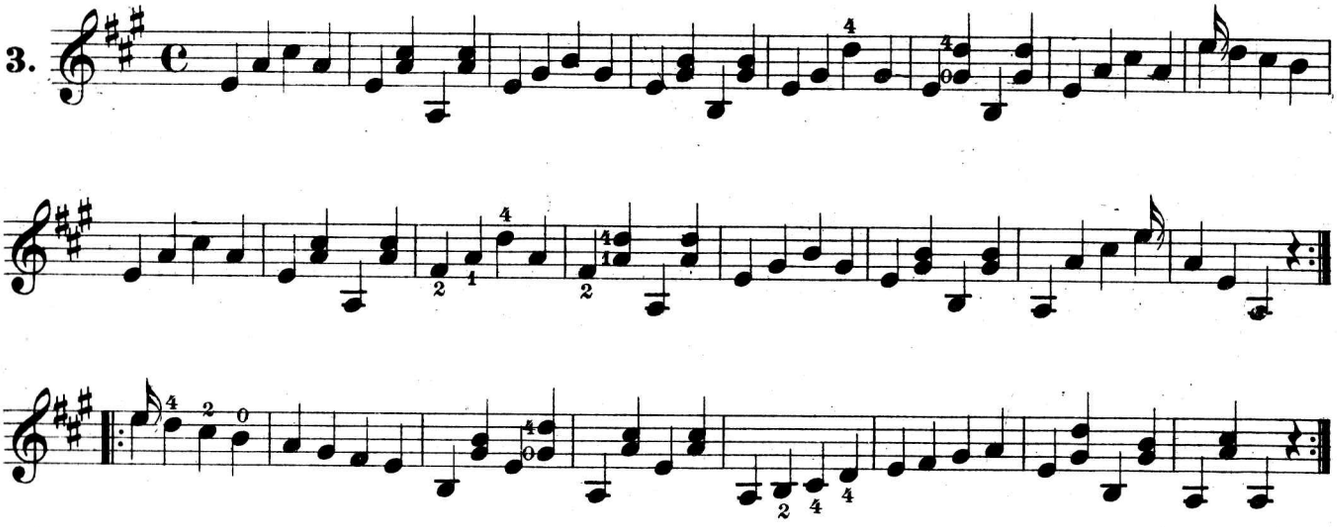
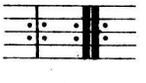
Exercise for reading notes in the natural scale.

Right hand fingering	× Thumb.	Left hand fingering	0 Open string.
	. First finger.		1 First finger.
	.. Second "		2 Second "
	... Third "		3 Third "
			4 Fourth "

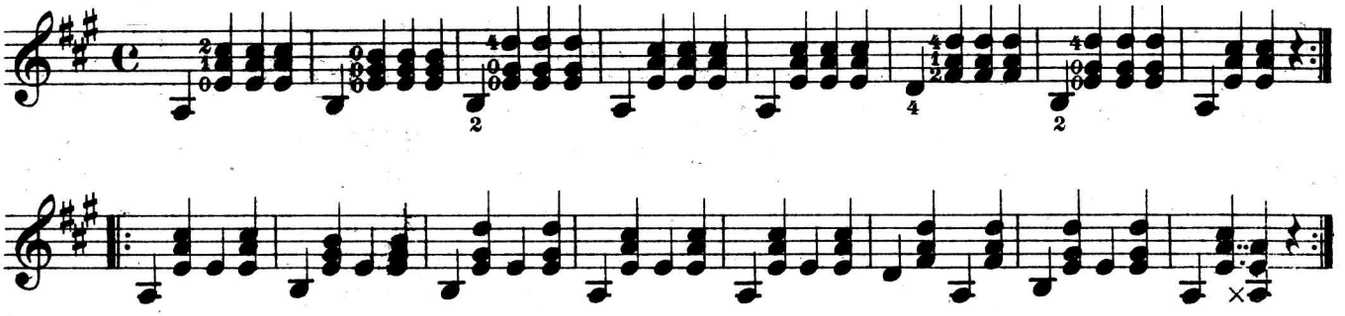
Figures placed inside a circle, thus: ② indicates the string on which a certain note is played.

Exercises.

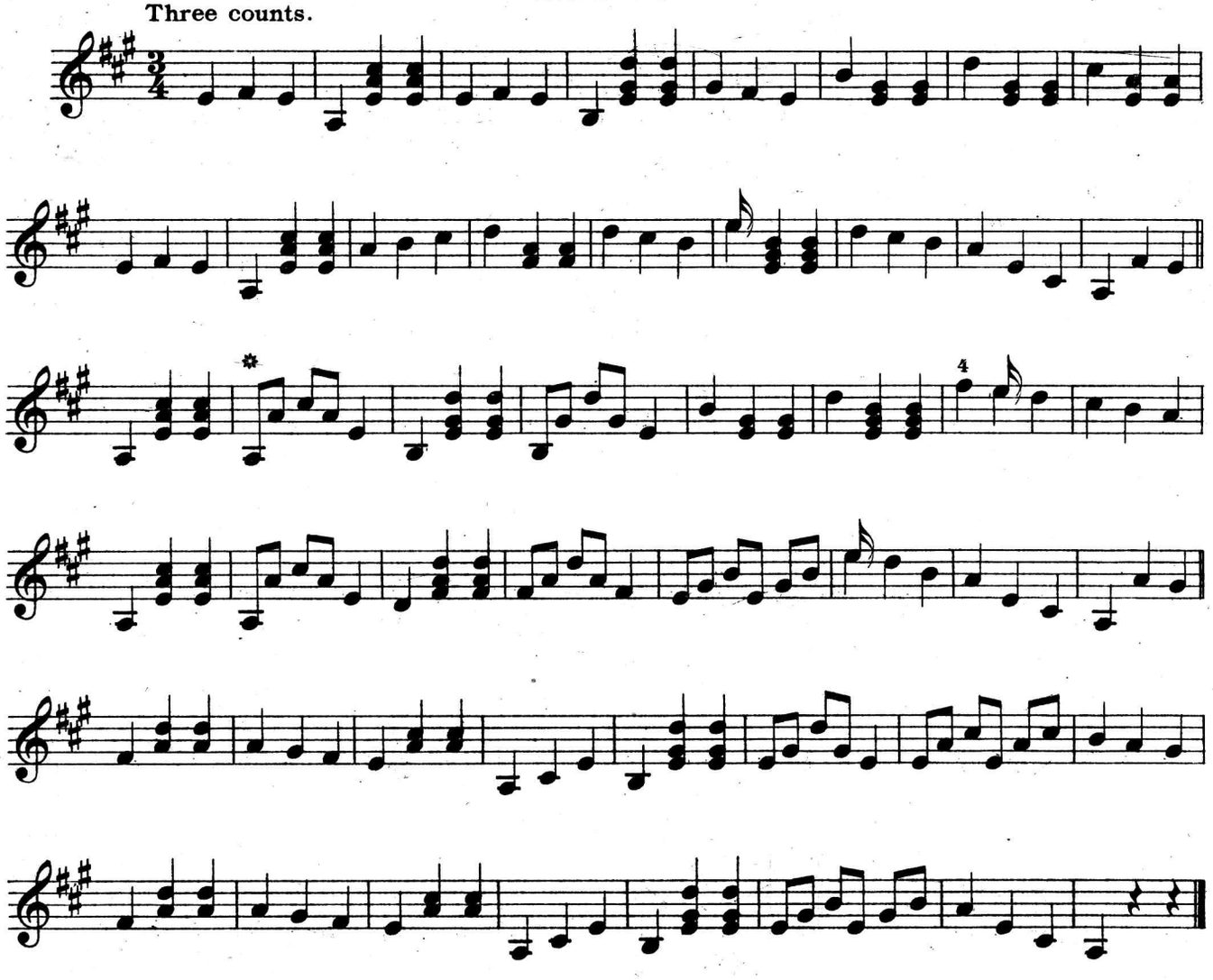
A MAJOR.

Four counts.

1.

2.

3.

Dots placed at the side of a bar or double bar  signify that the part which is on the same side as the Dots is to be repeated.

Chords in A Major.

RECREATION No. 1.

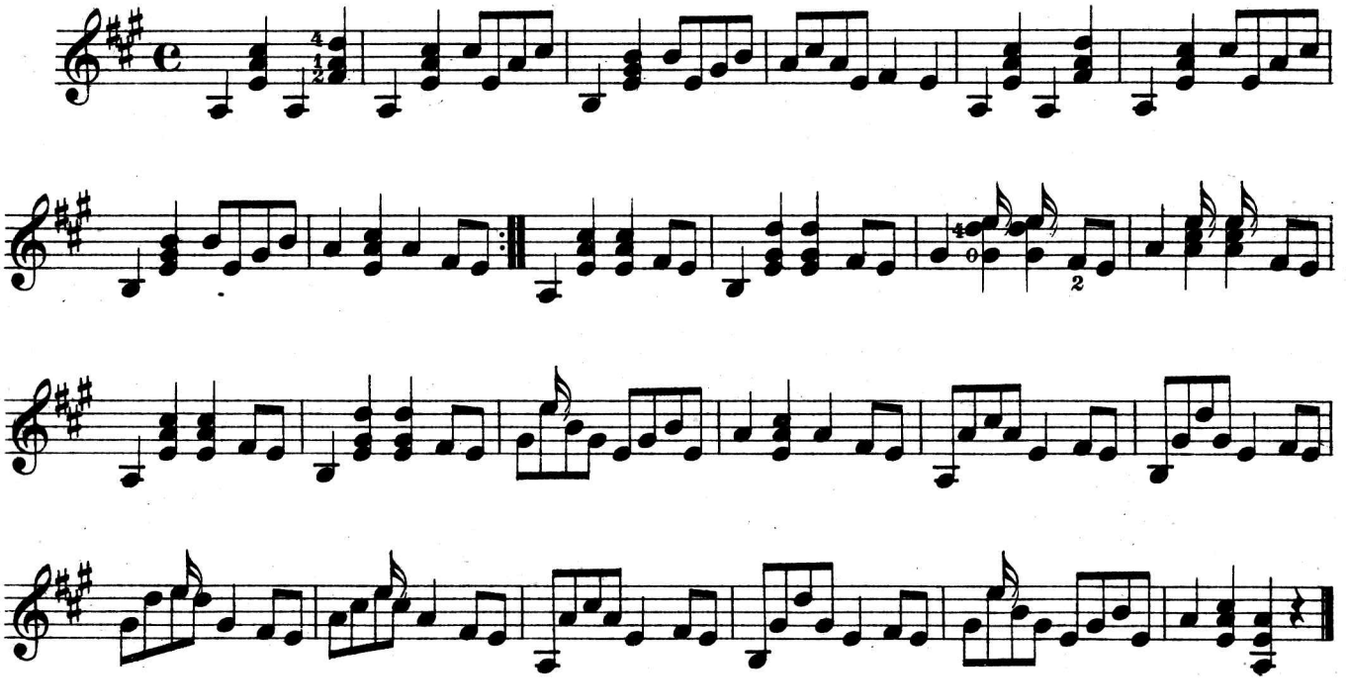
(WALTZ.)

Three counts.

Each quarter note receives one count.

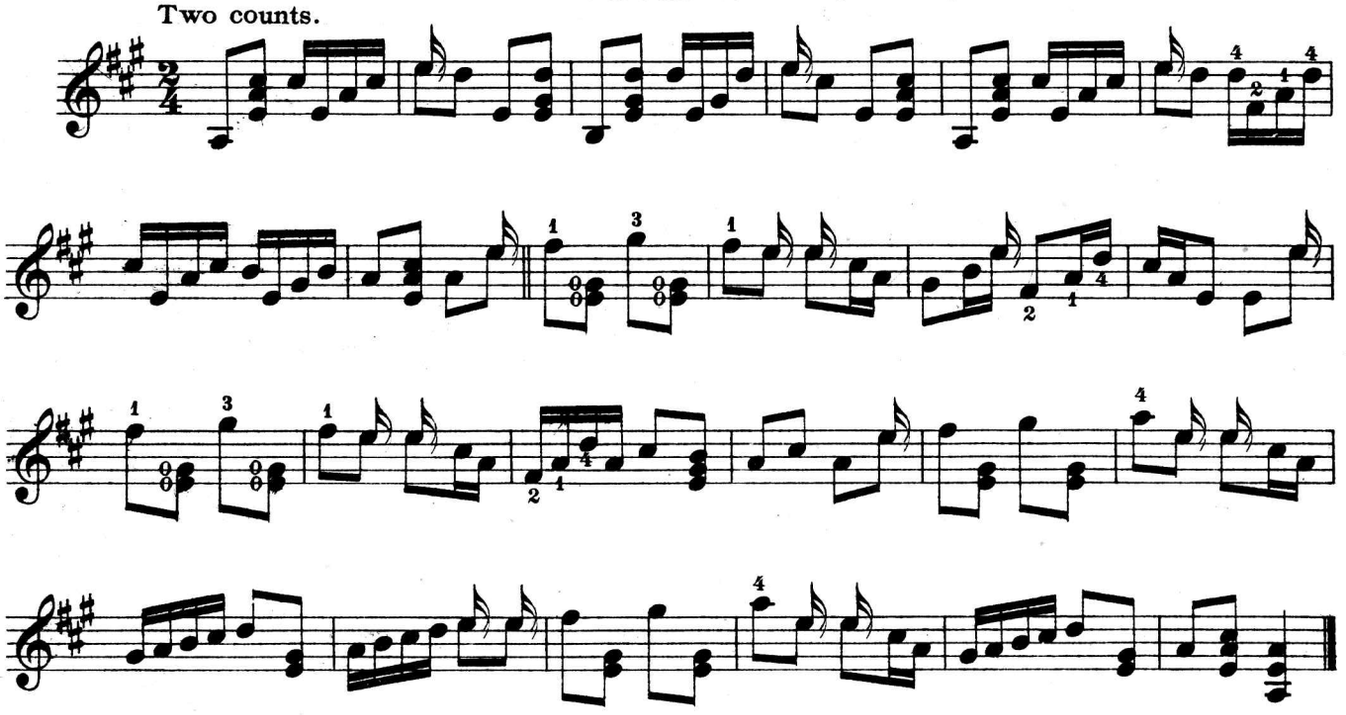
✲Two eighth notes, which are equal to a quarter, receive one count.

RECREATION No. 2.

(SCHOTTISCHE.)

Four counts.

RECREATION No. 3.

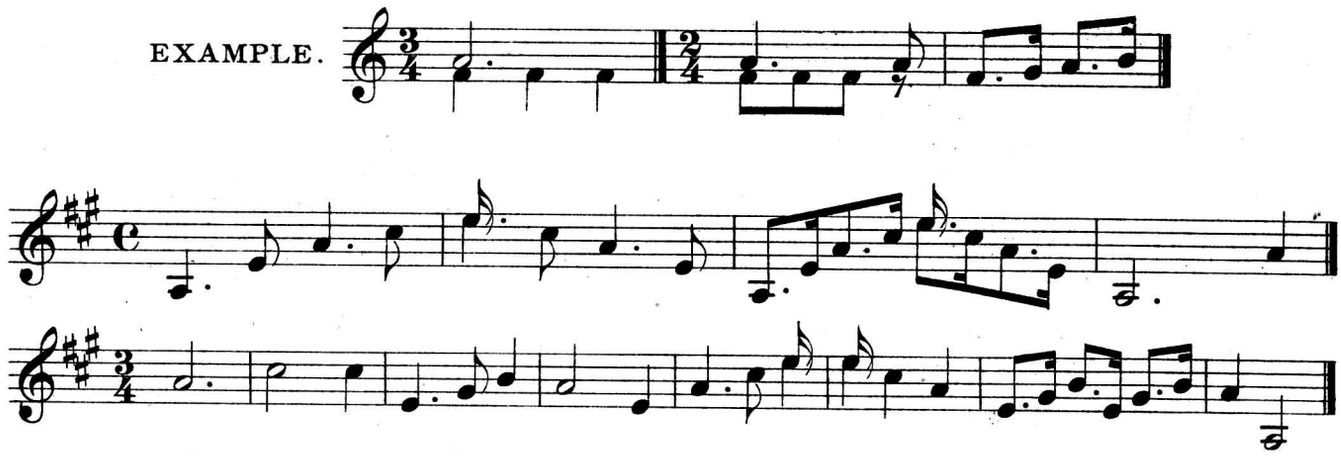
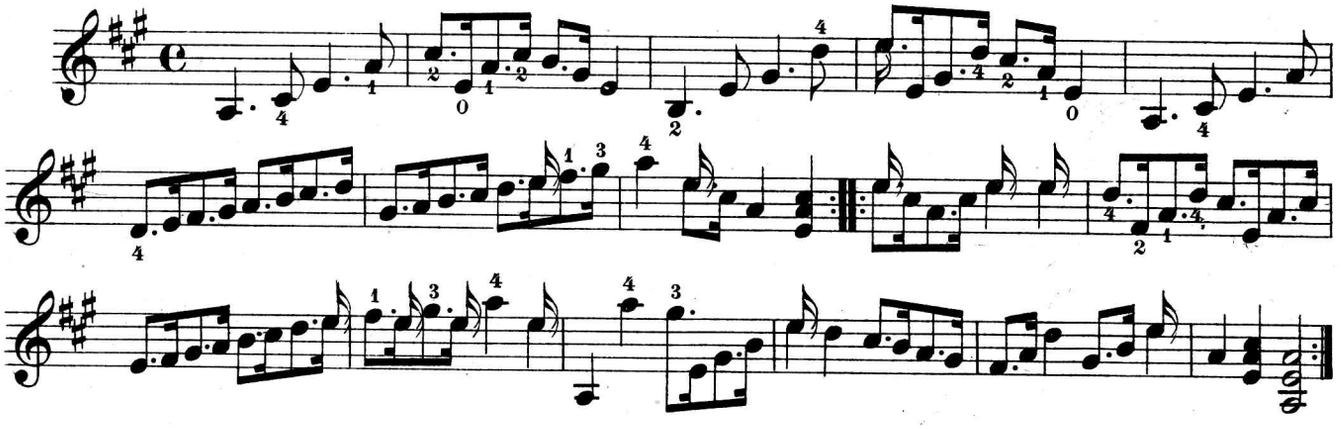
(POLKA.)

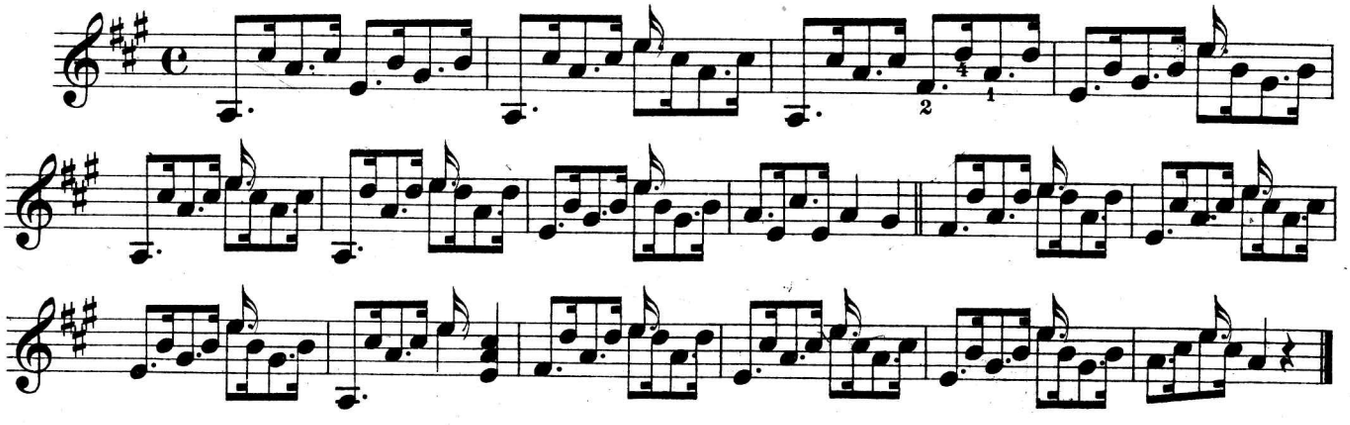
Two counts.

Two eighth notes receive one count.

Four sixteenth notes, which are equal to two eighths, or one quarter note, receive one count.

The dot and its use.

A dot placed after any note or rest is equal to one half the value of the preceding note; consequently, a dotted half note is equal to three quarter notes; a dotted quarter is equal to three eighths – etc.

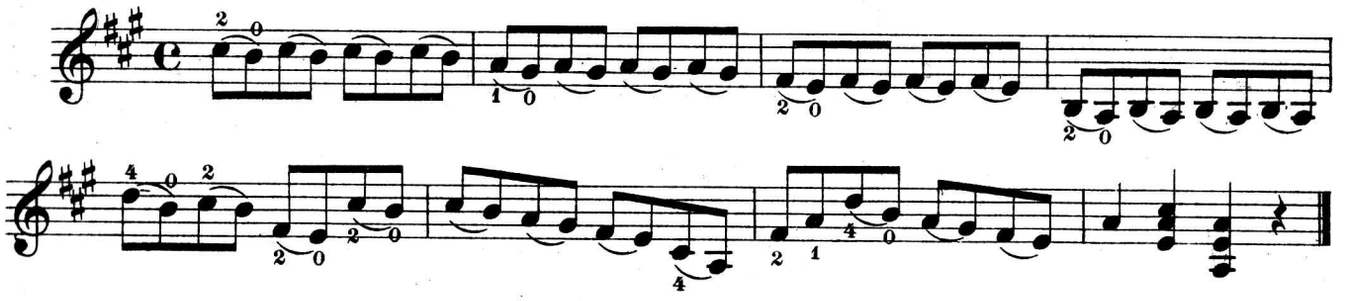
EXAMPLE.

RECREATION No. 4.

PRACTICE JIG.

For right hand execution.

This exercise should be practiced rapidly.

The Snap.

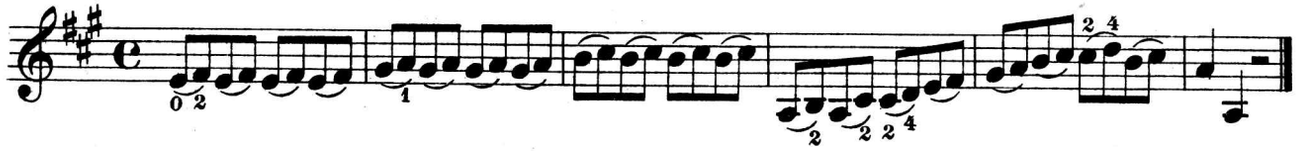
The snap, indicated by a curved line (slur.) and used only in descending passages, is executed by picking the first note with the finger of the right hand and pulling or snapping the next note with the finger of the left hand used in stopping the first.

Exercise.

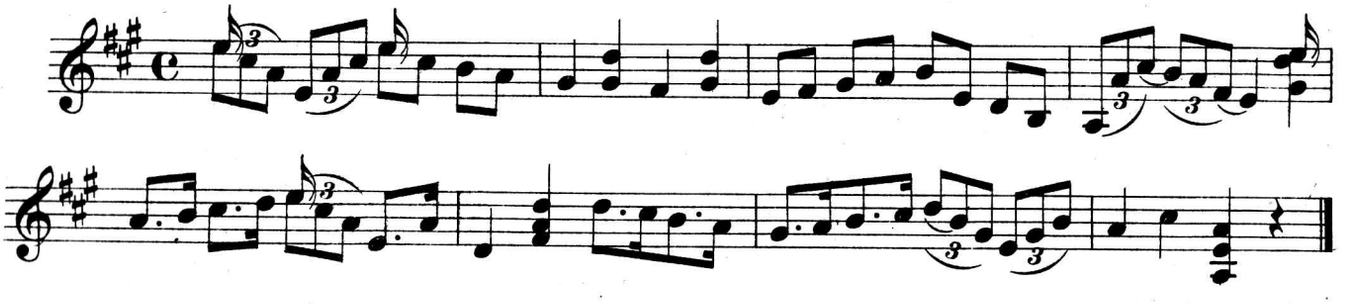
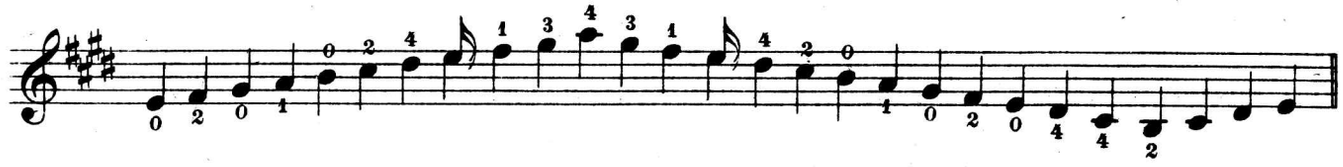
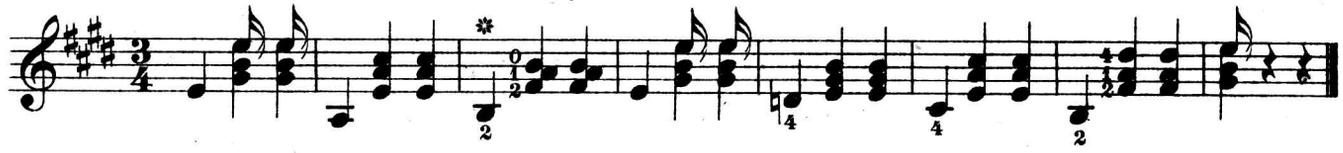
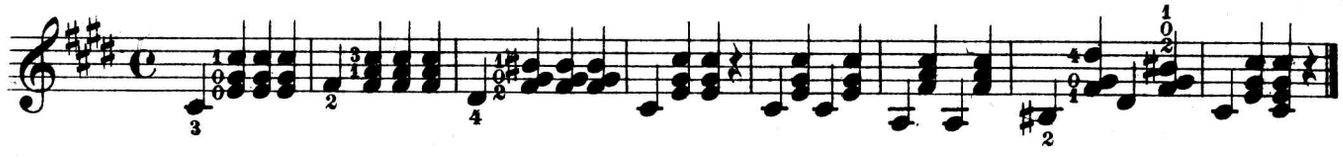


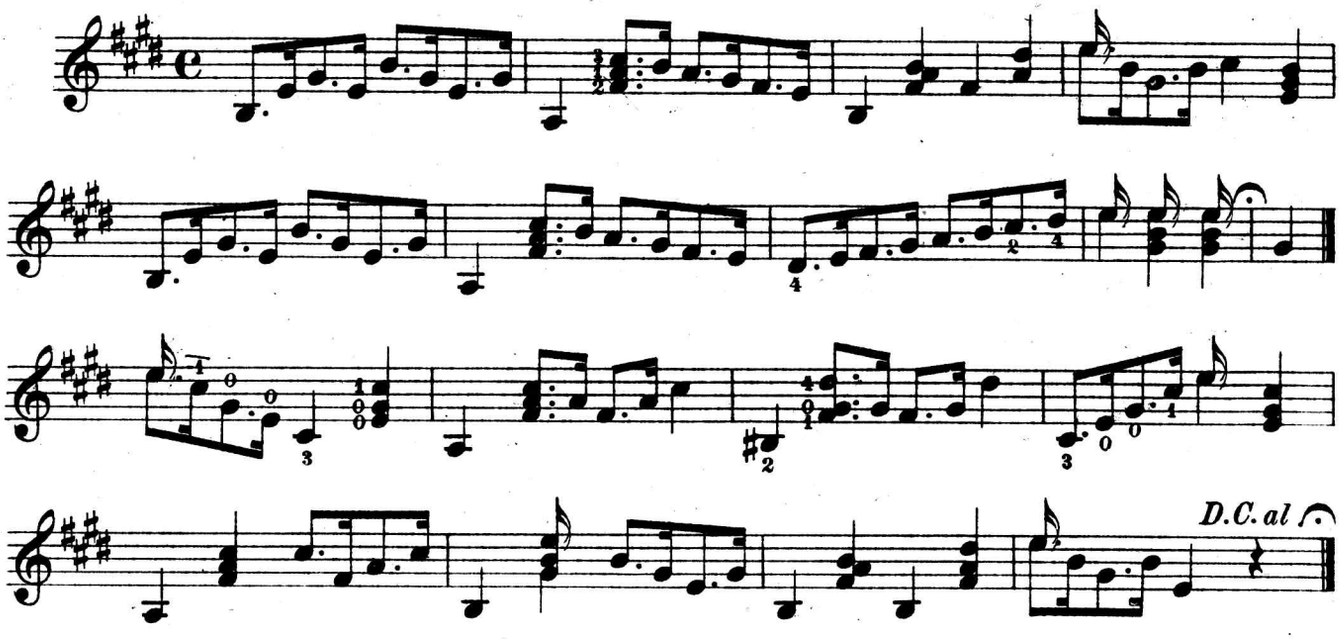
The Slur.

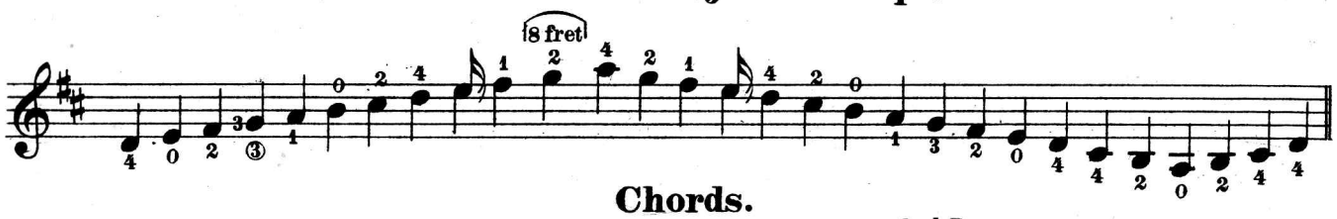
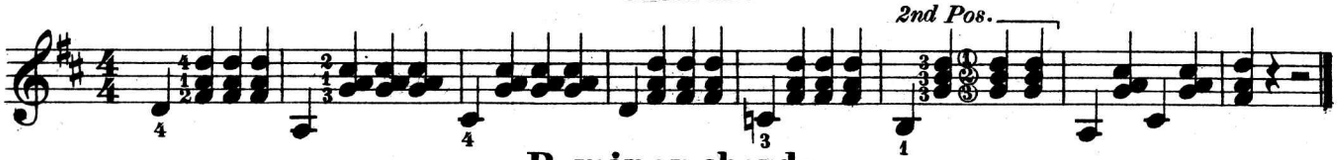
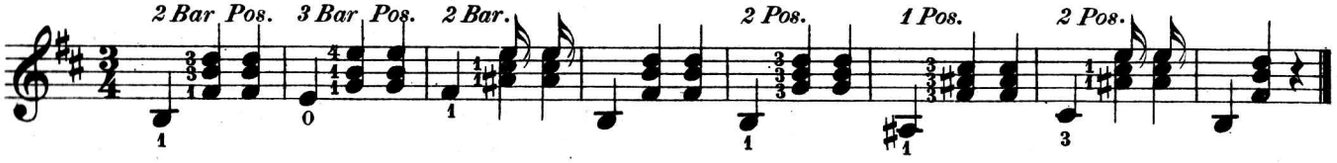
The slur, also indicated by a curved line (slur.) and used only in ascending passages, is executed by picking the first note and the finger of the left hand must descend forcibly upon the second, at the fret necessary for a certain note, which must sound,– producing the note.

Exercise.

The Triplet.

A triplet – formed with three notes with the figure three placed over or under them and generally connected by a slur, is played in the time of two notes of the same value.

Exercise.

Scale of E Major (4 sharps).

Chords.

C♯ minor chords.

*B, and F♯ are stopped together with the second finger by pressing firmly with the first joint of the second finger which will raise the other part of the finger so as to free the second string.

RECREATION No. 5.

D. C. al 𝄐 (or Fine) – D. C. is the abbreviation of the words Da Capo, and means: play from the beginning of the piece till the sign 𝄐 or Fine is reached and stop there.

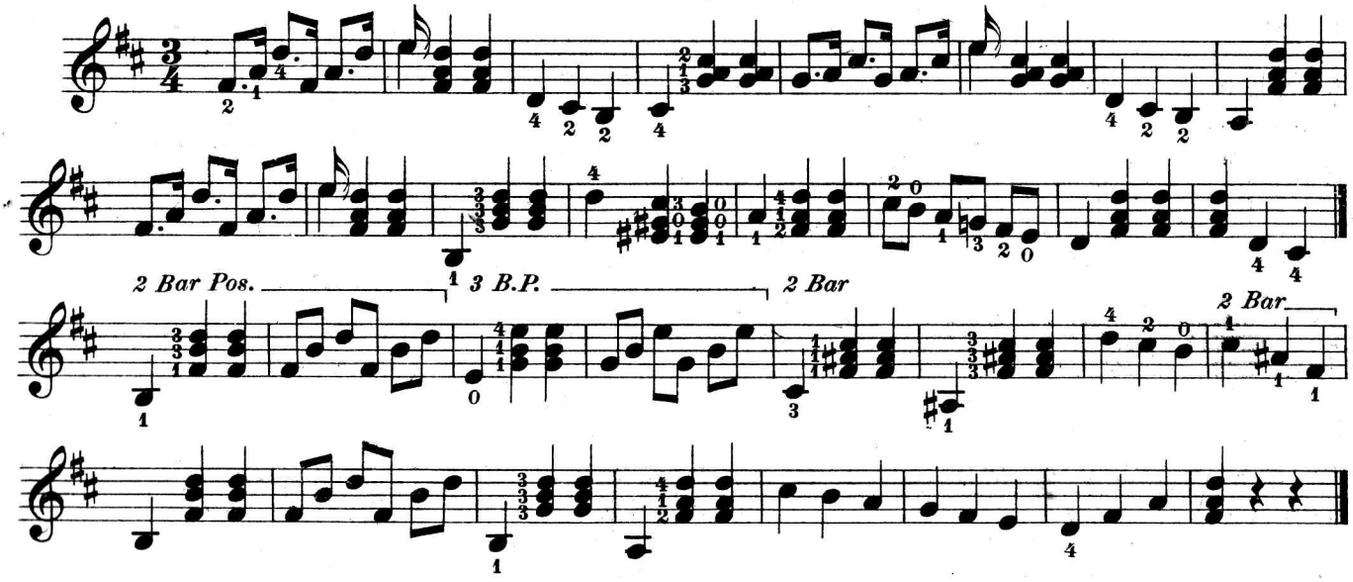
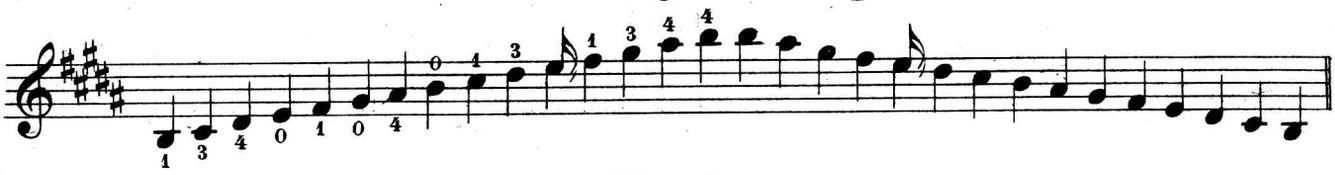
Scale of D Major (2 sharps).

Chords.

B minor chords.

Position.

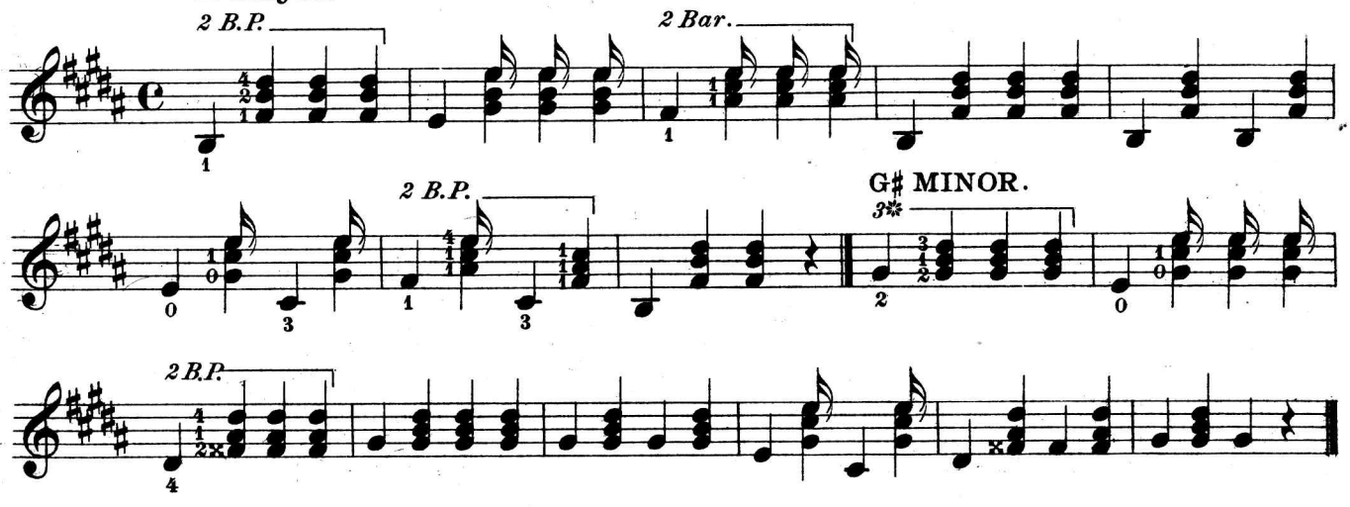
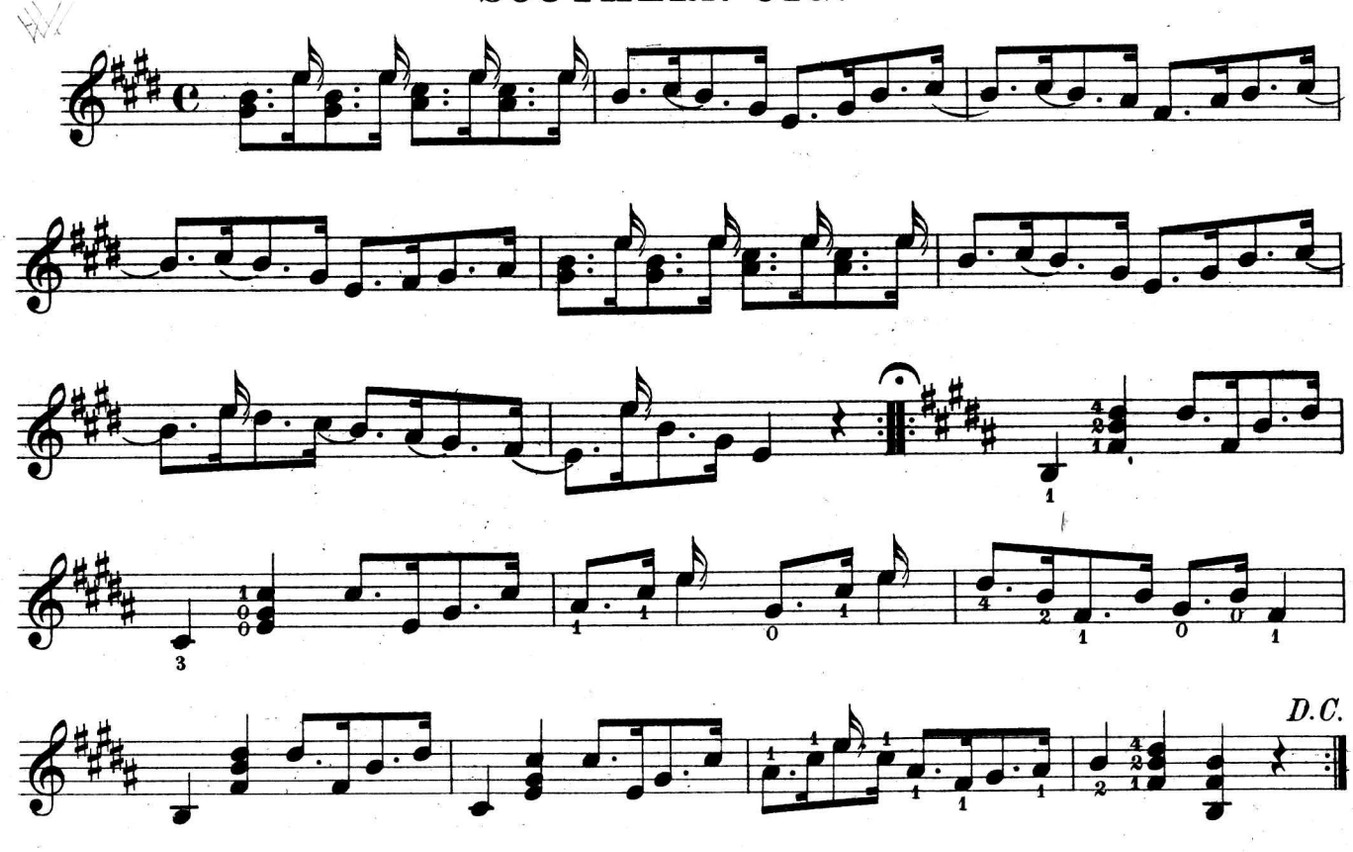
The first finger of the left hand designates the position and each fret is a position – When the first finger is on the first fret, the hand is in the first position – fifth fret, fifth position &c. – positions are marked thus:– 5th pos.– 1st ✻. When a line is placed after a position mark, play in that position to end of line.

Position Bar (or Barré) and Bar.

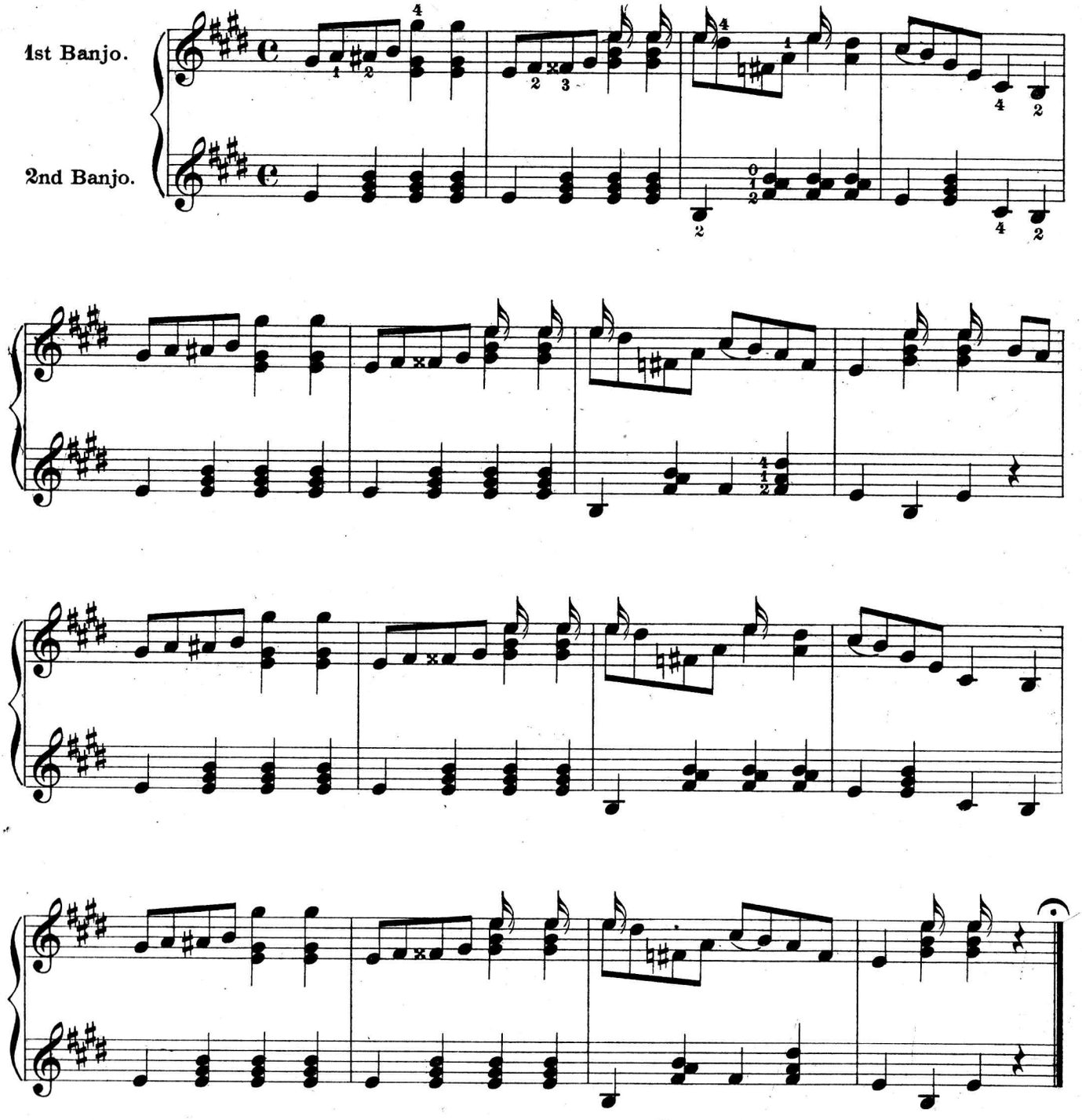
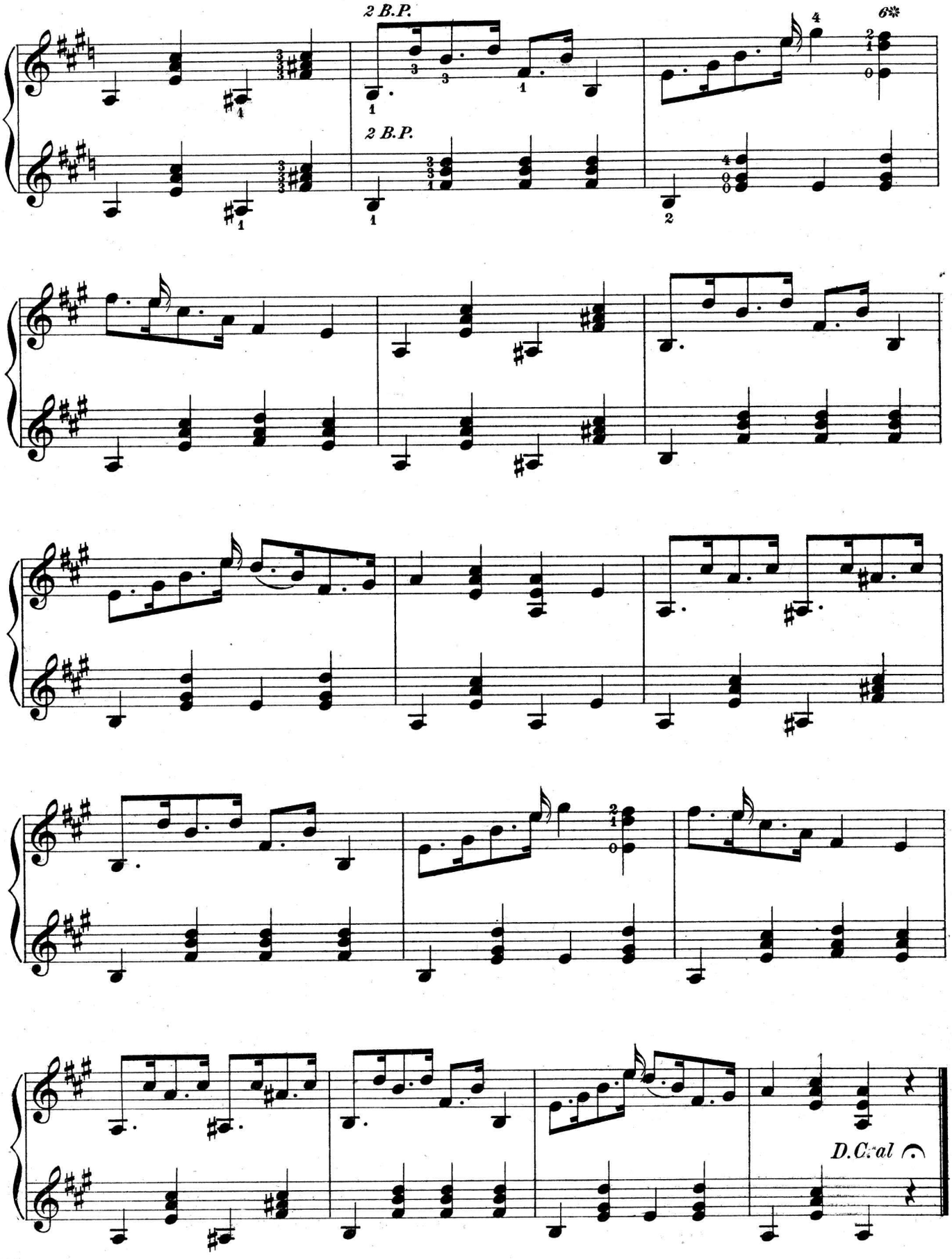
When the first finger of the left hand stops more than one string at a fret it is called a Position Bar, or Bar, and is marked same as a position.

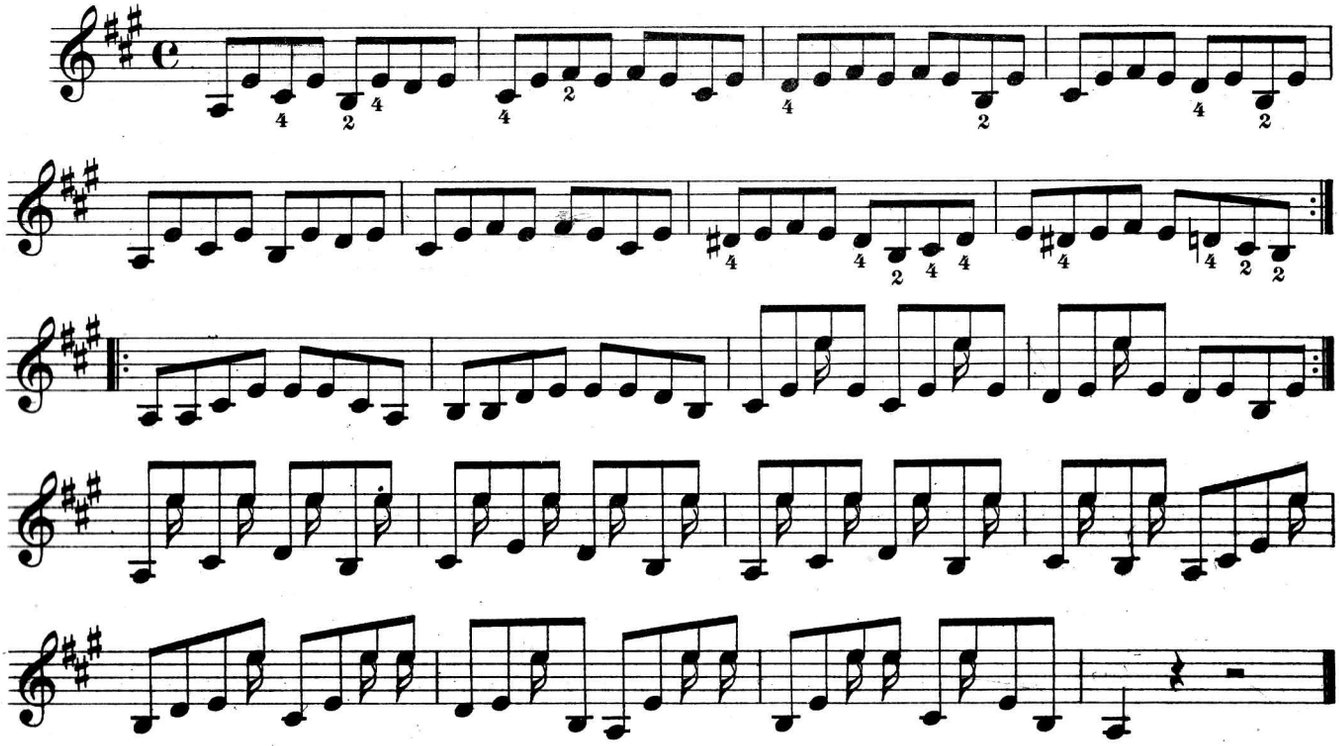
RECREATION No. 6.

(MAZURKA.)

Scale of B Major (5 sharps).

Chords.

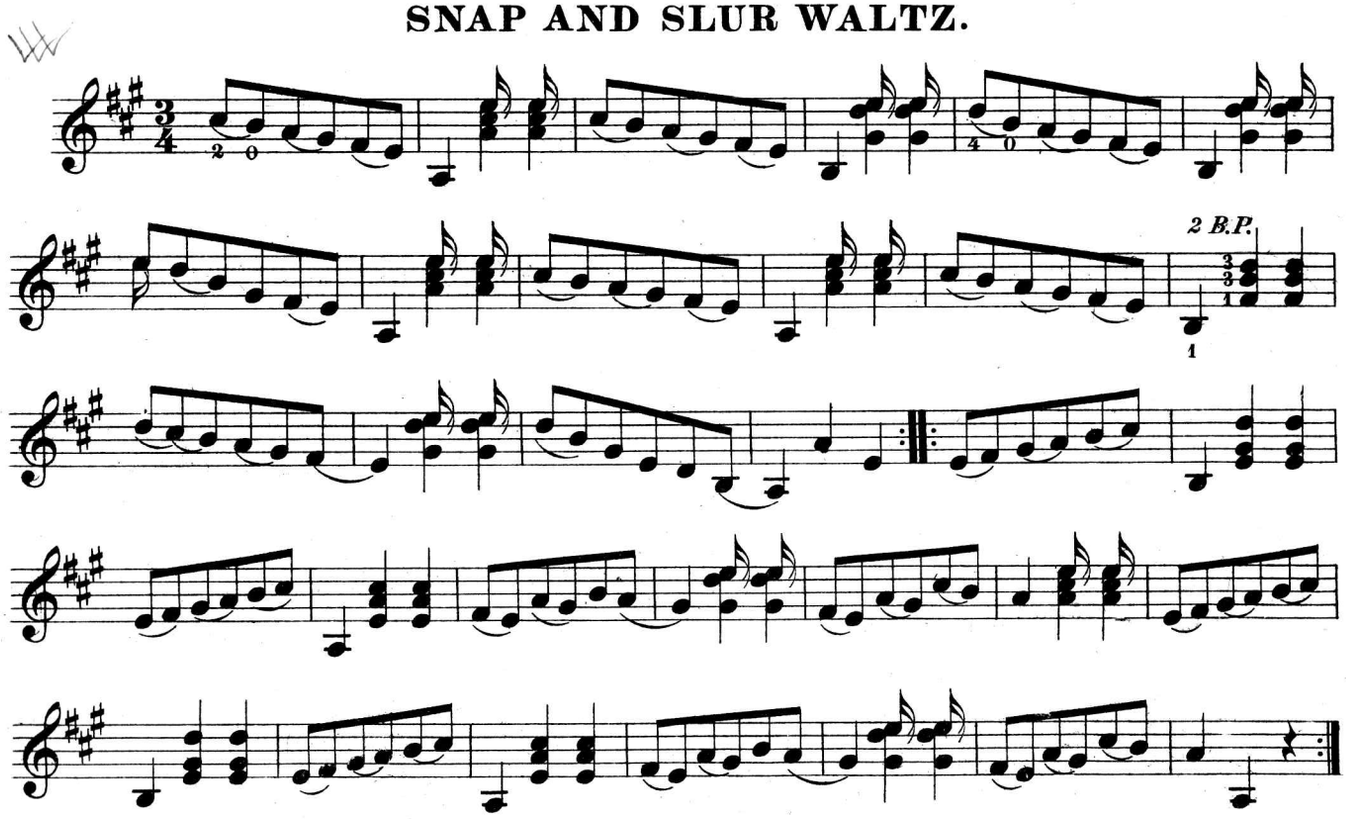
B MAJOR.

SOUTHERN JIG.

WEEPING WILLOW SCHOTTISCH.

TWO BANJOS.

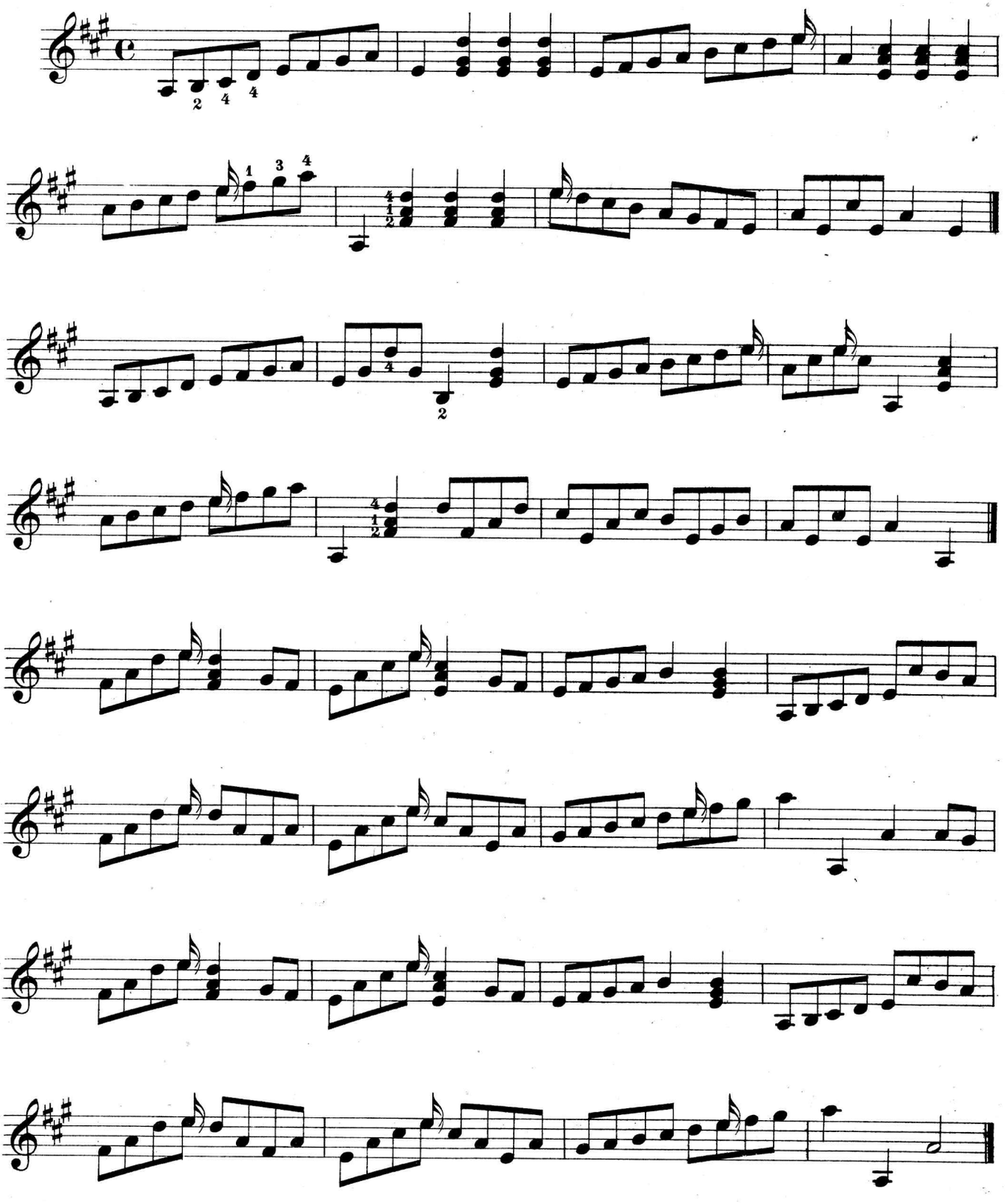
PAUL ENO.

2 B.P.
2 B.P.
D.C. al

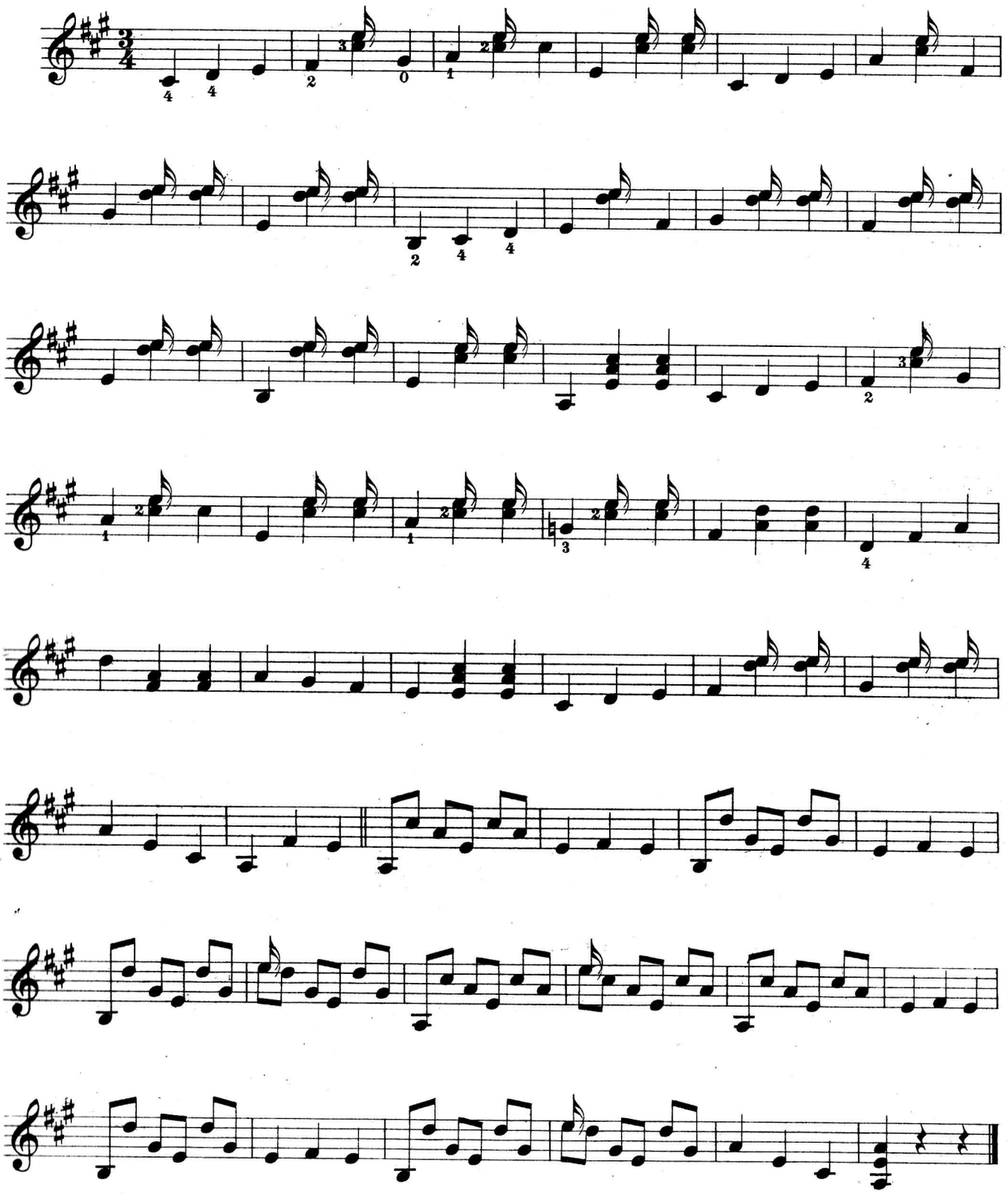
Exercise for the Thumb.

Pick with the thumb only.

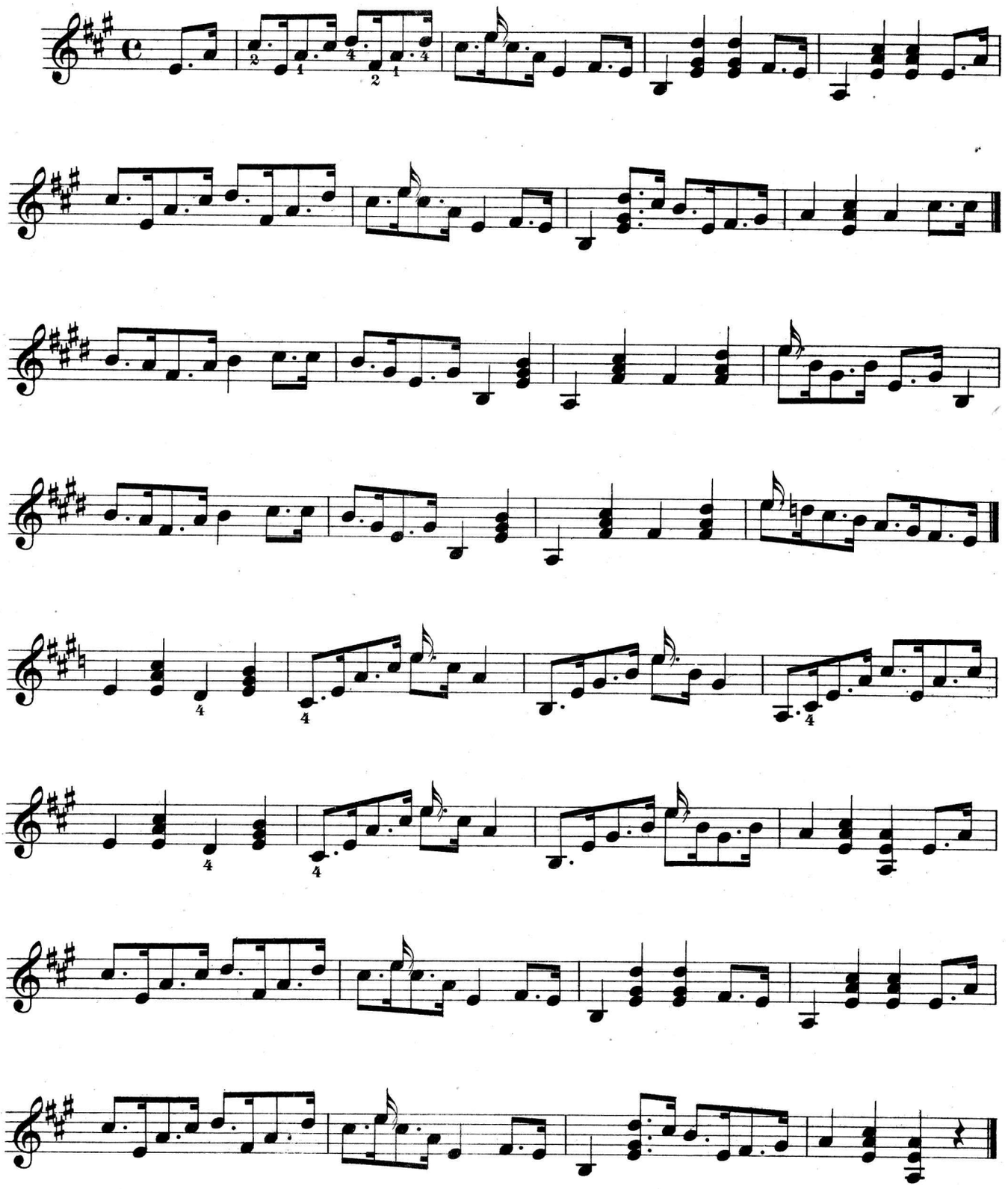
SNAP AND SLUR WALTZ.

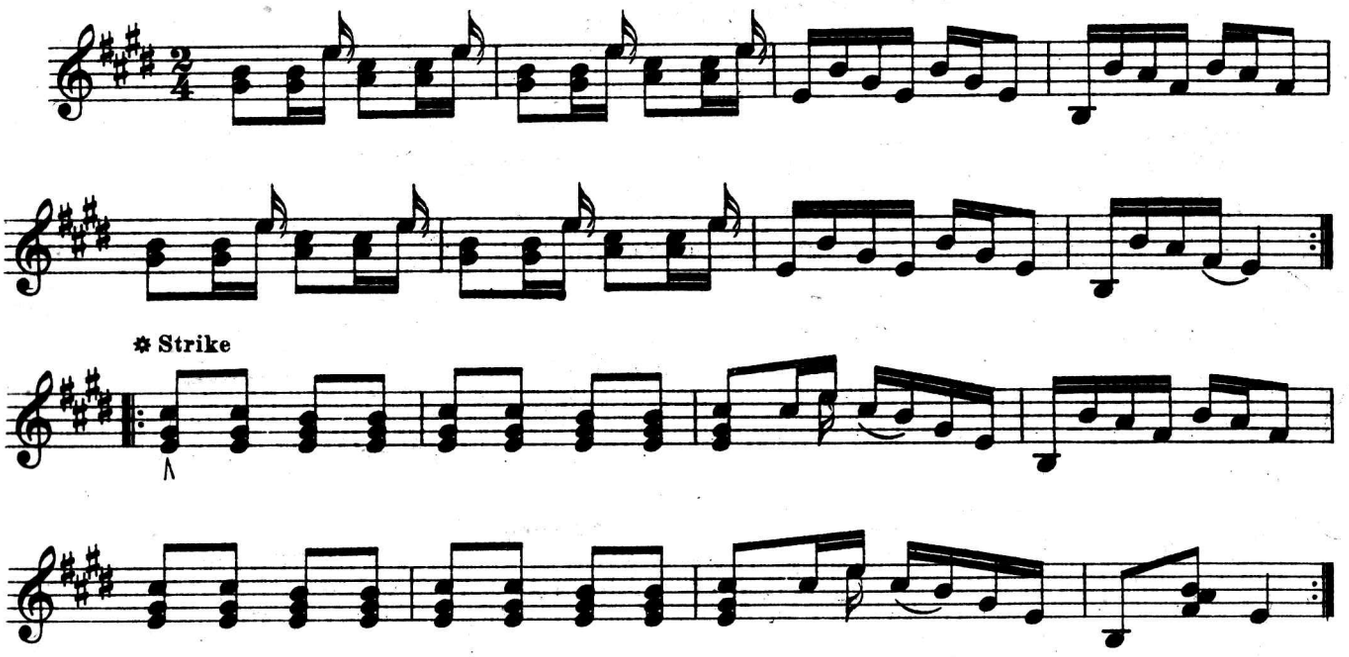
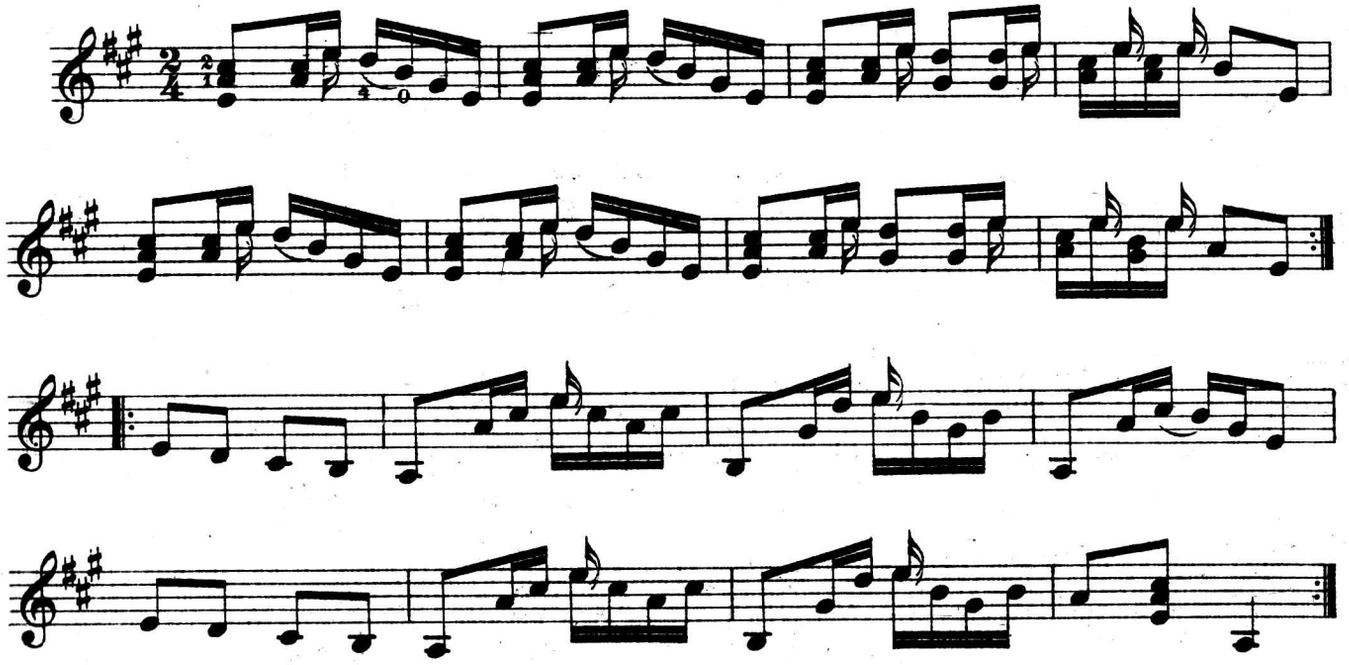


Paul Eno's P.B.S.

RECREATION No. 7.

VIOLETS WALTZ.

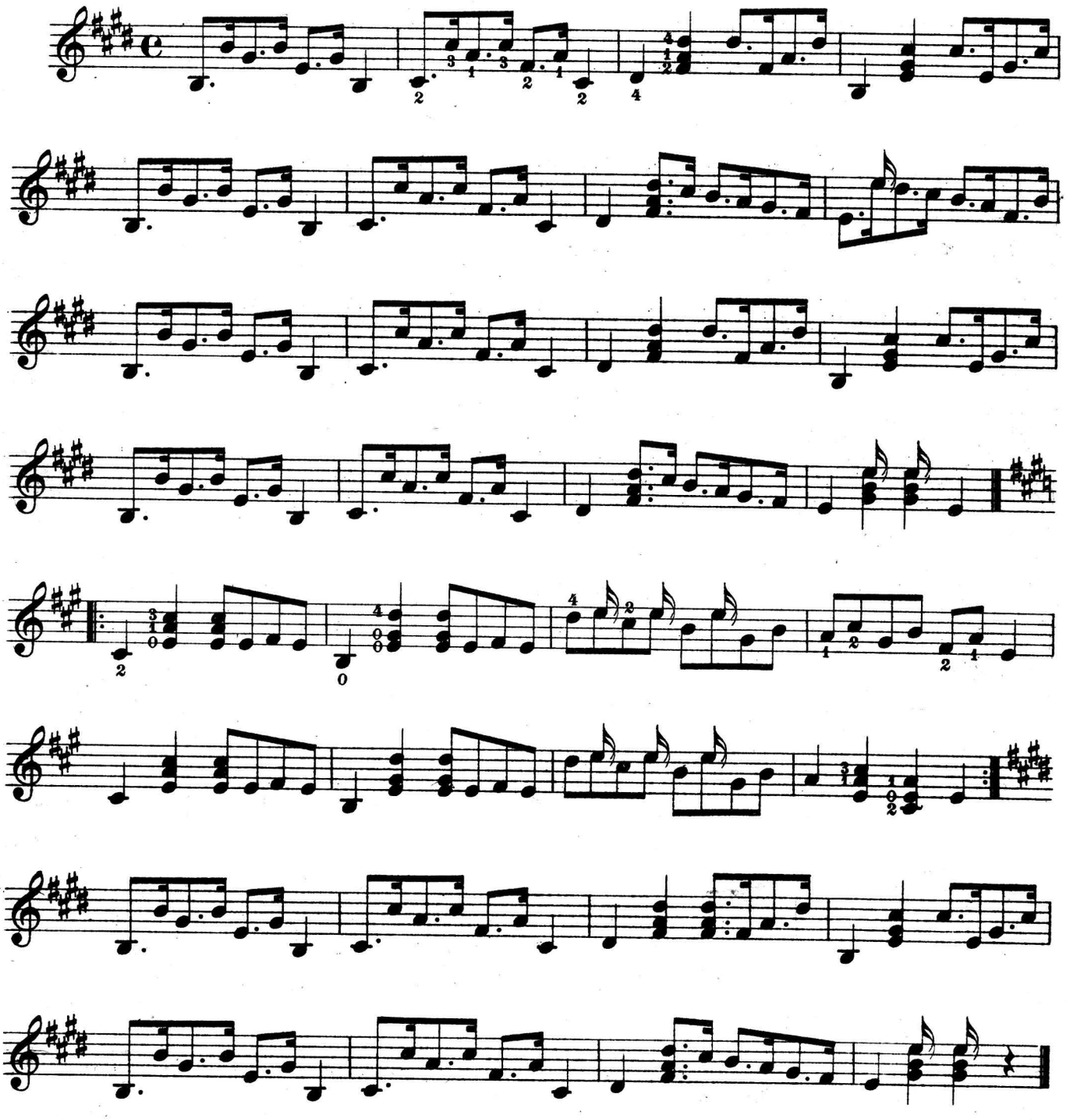
PAUL ENO.

THE RIVALS SCHOTTISCH.

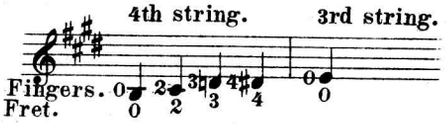
PAUL ENO.

Two Jigs.

THE FAMOUS ONE.

THE OTHER ONE.

✲ The strike is executed with the first finger of the right hand which is curved, allowing the nail to touch the strings – strike down on the low note of the chord and let the finger glide quickly over the necessary strings.

EAGLE SCHOTTISCH.

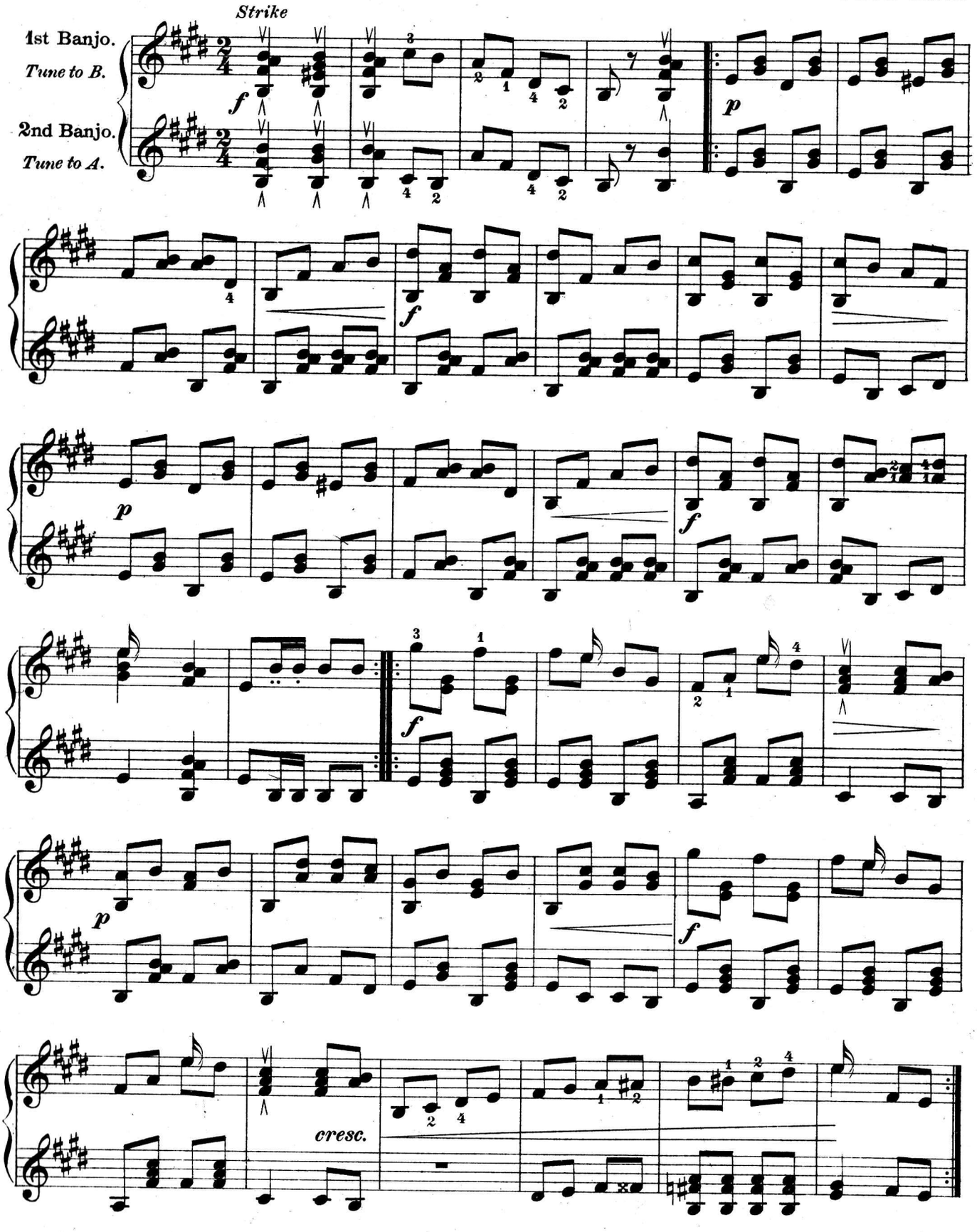
PAUL ENO.

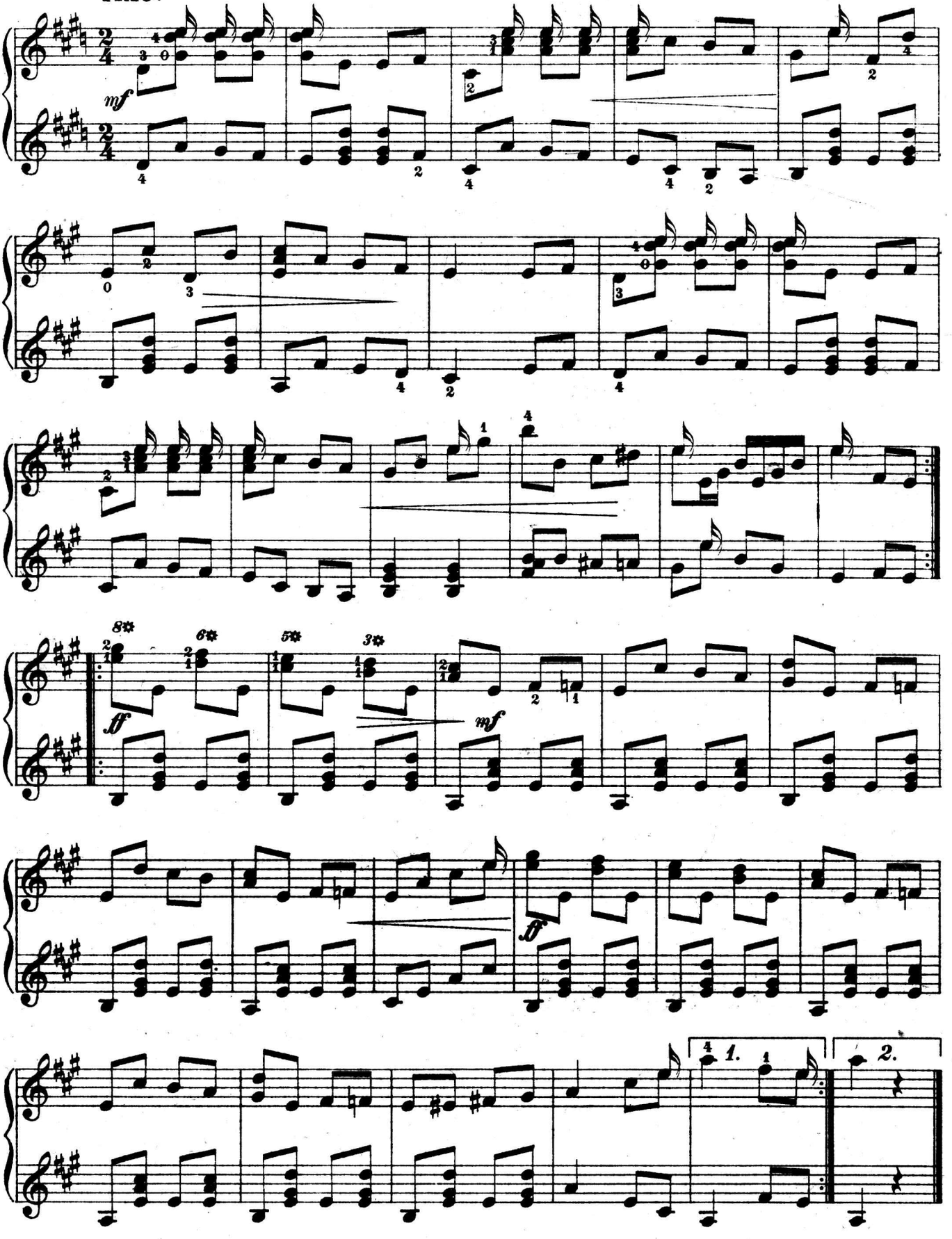
* *Bass (4th) to B.*

*Stop the 4th or A string at the 2nd fret, which is B, and tune to that note – the string will then be tuned to B, in unison with the 1st string, one octave (8 notes) lower – the string has been raised 2 frets and the lowest note is B (4th string open) which brings C♯ at the 2nd fret instead of the 4th, and D at the 3rd, and D♯ at the 4th fret.



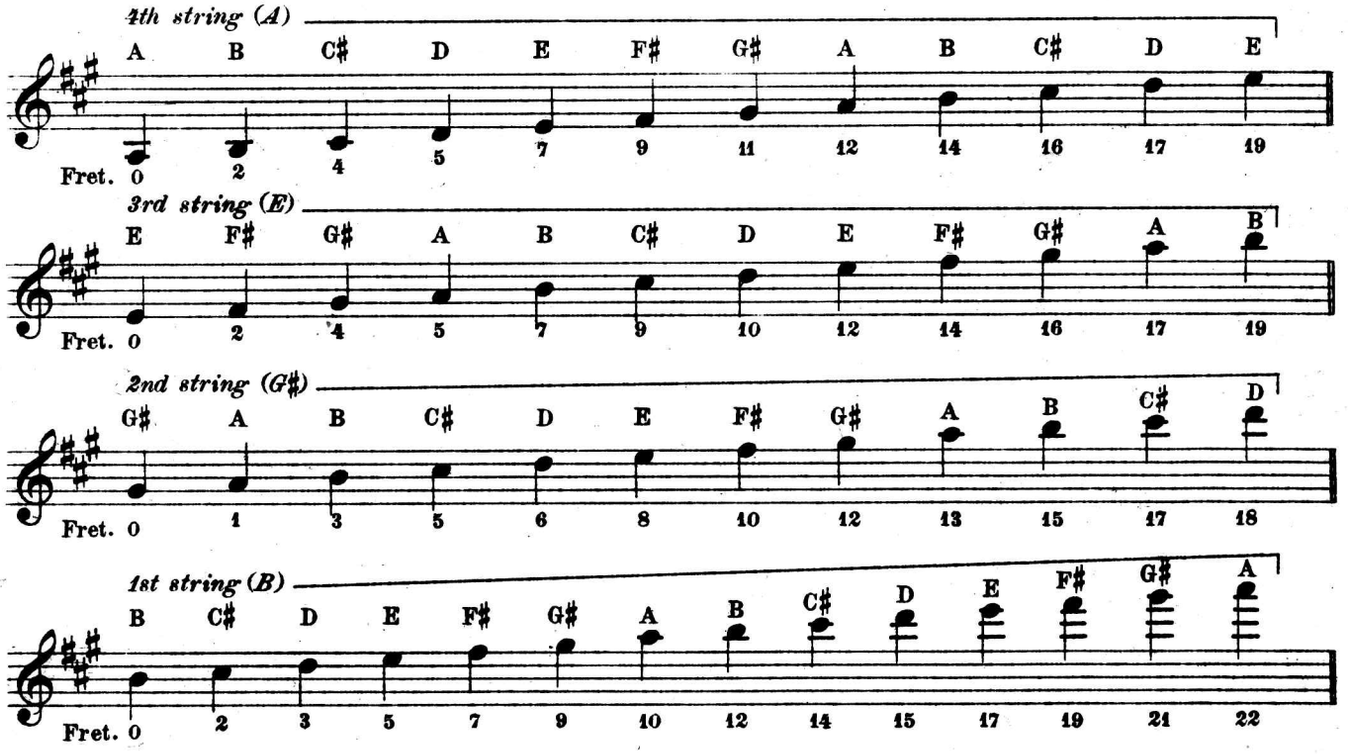
HERO'S MARCH.

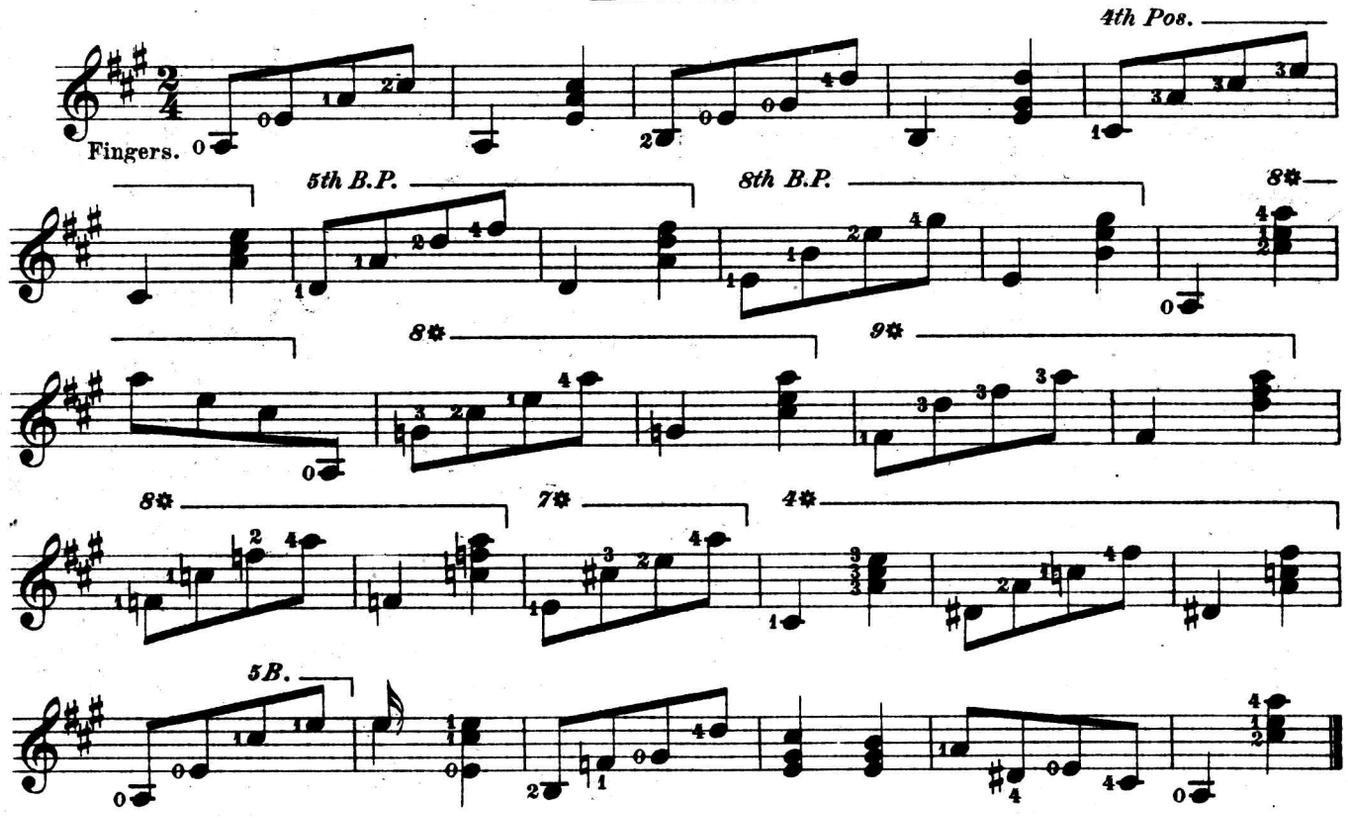
TWO BANJOS.

PAUL ENO.

Hero's March Concluded.

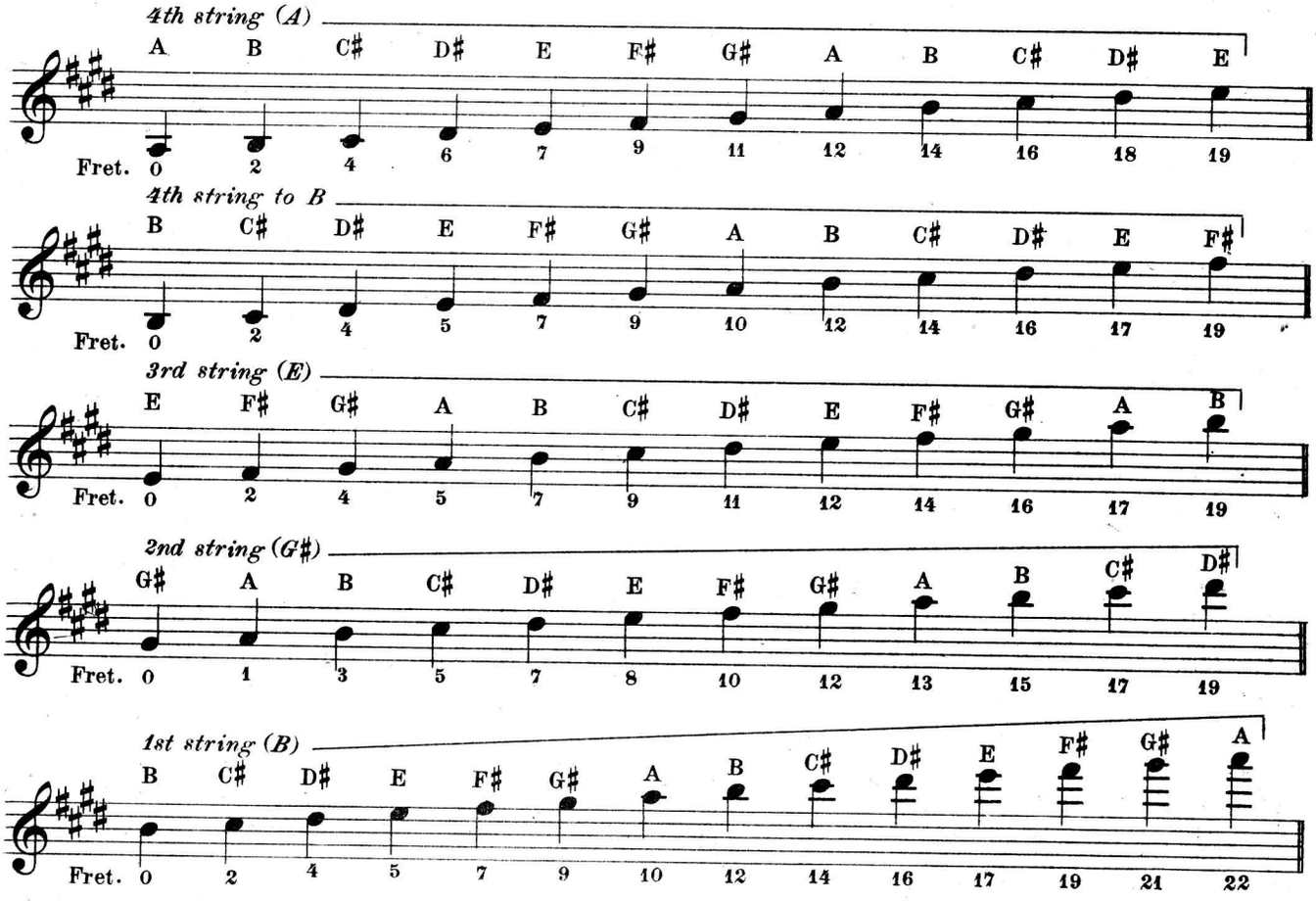
TRIO.

Positions.

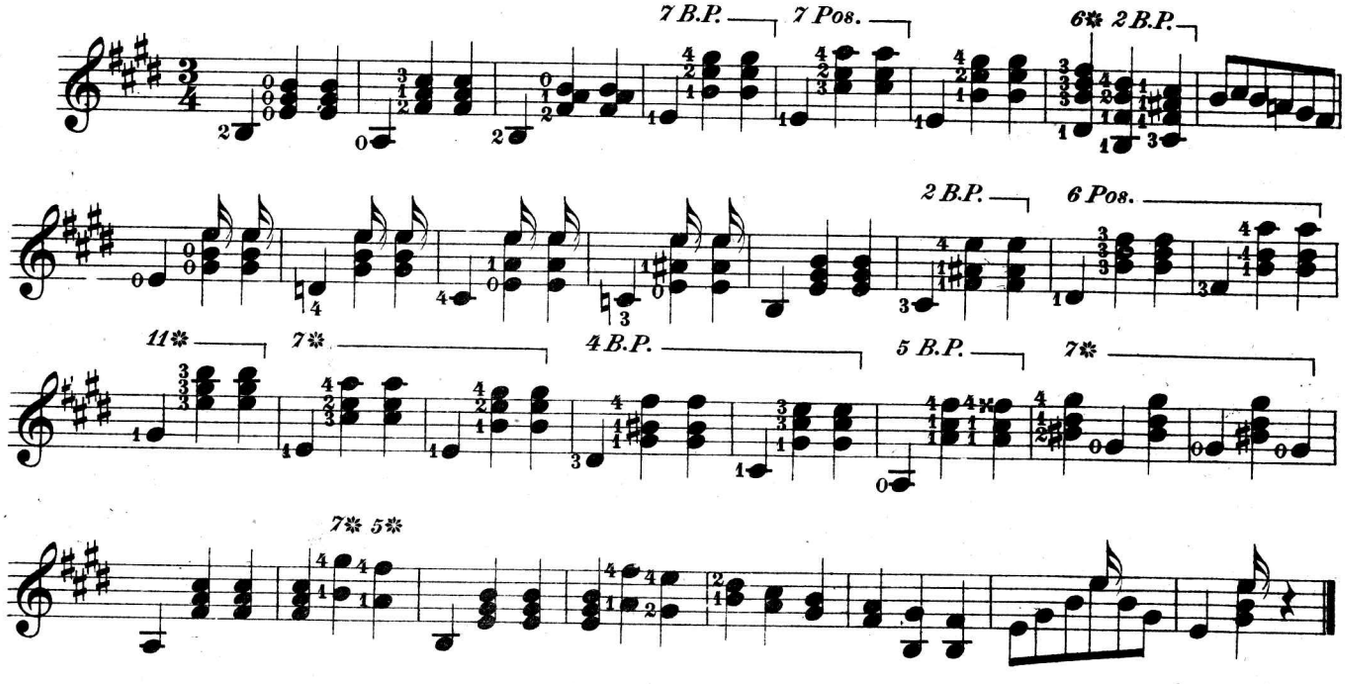
SCALE OF A MAJOR.

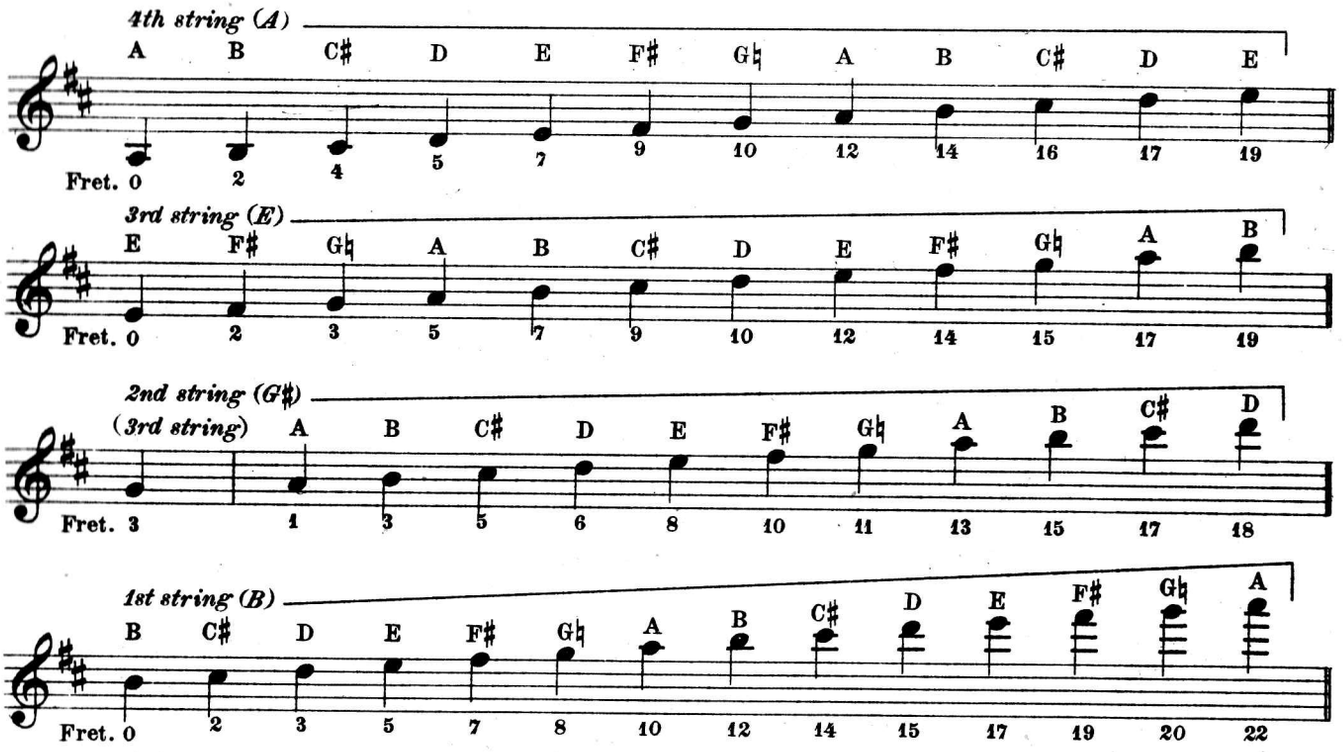

4th string (A)
A B C♯ D E F♯ G♯ A B C♯ D E
Fret. 0 2 4 5 7 9 11 12 14 16 17 19
3rd string (E)
E F♯ G♯ A B C♯ D E F♯ G♯ A B
Fret. 0 2 4 5 7 9 10 12 14 16 17 19
2nd string (G♯)
G♯ A B C♯ D E F♯ G♯ A B C♯ D
Fret. 0 1 3 5 6 8 10 12 13 15 17 18
1st string (B)
B C♯ D E F♯ G♯ A B C♯ D E F♯ G♯ A
Fret. 0 2 3 5 7 9 10 12 14 15 17 19 21 22

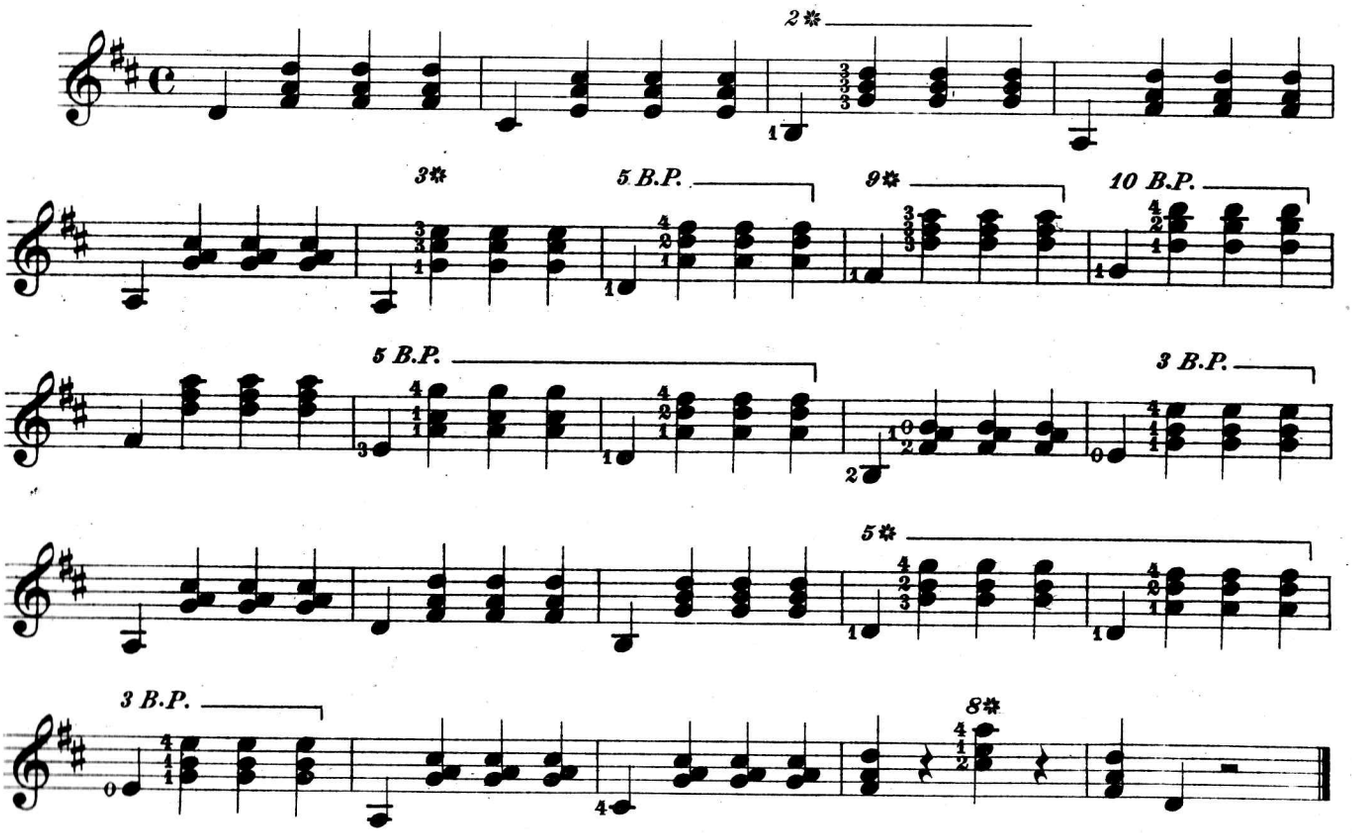
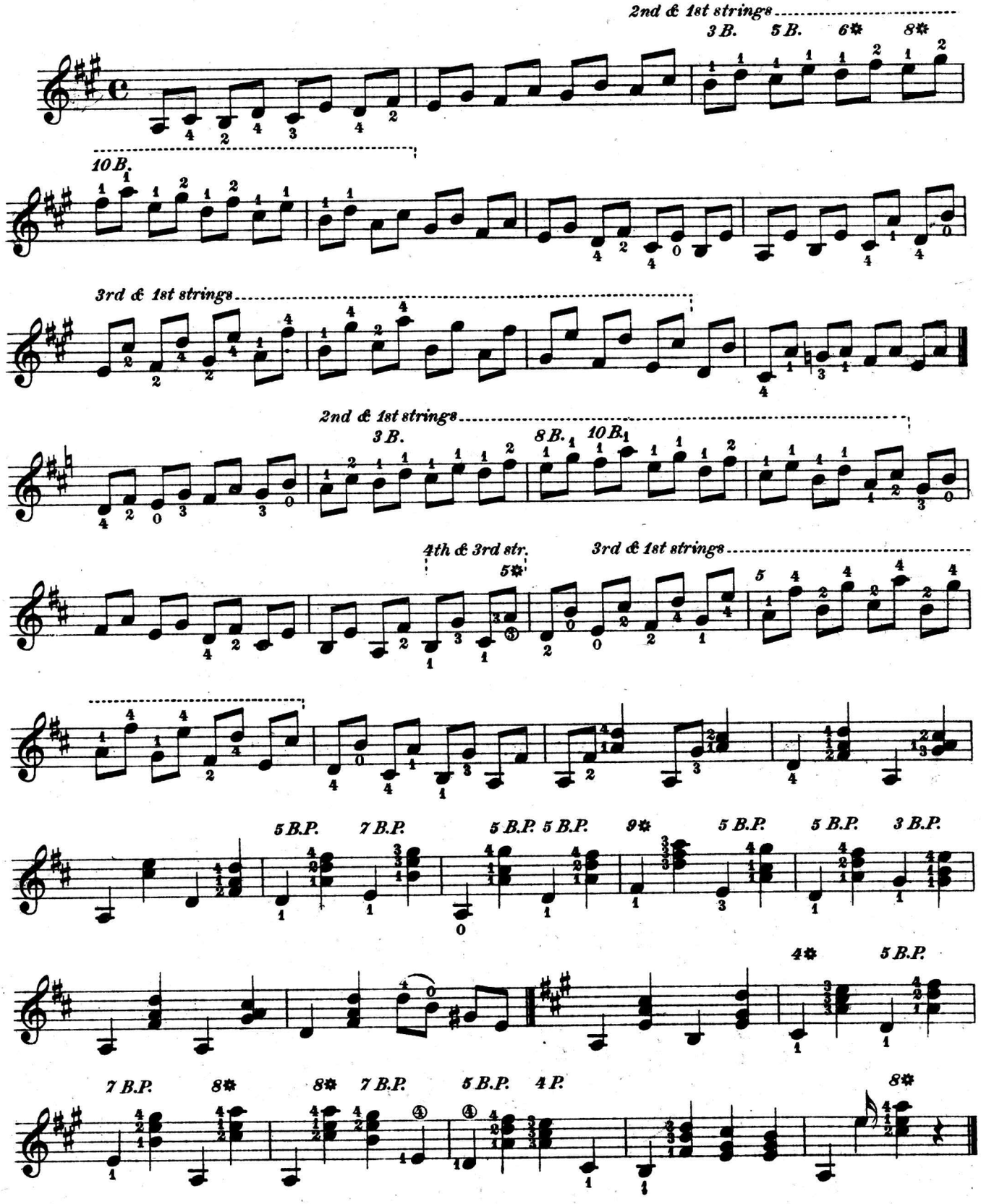
Exercise.

Study these positions carefully.

Scale of E Major.


4th string (A)
A B C♯ D♯ E F♯ G♯ A B C♯ D♯ E
Fret. 0 2 4 6 7 9 11 12 14 16 18 19
4th string to B
B C♯ D♯ E F♯ G♯ A B C♯ D♯ E F♯
Fret. 0 2 4 5 7 9 10 12 14 16 17 19
3rd string (E)
E F♯ G♯ A B C♯ D♯ E F♯ G♯ A B
Fret. 0 2 4 5 7 9 11 12 14 16 17 19
2nd string (G♯)
G♯ A B C♯ D♯ E F♯ G♯ A B C♯ D♯
Fret. 0 1 3 5 7 8 10 12 13 15 17 19
1st string (B)
B C♯ D♯ E F♯ G♯ A B C♯ D♯ E F♯ G♯ A
Fret. 0 2 4 5 7 9 10 12 14 16 17 19 21 22

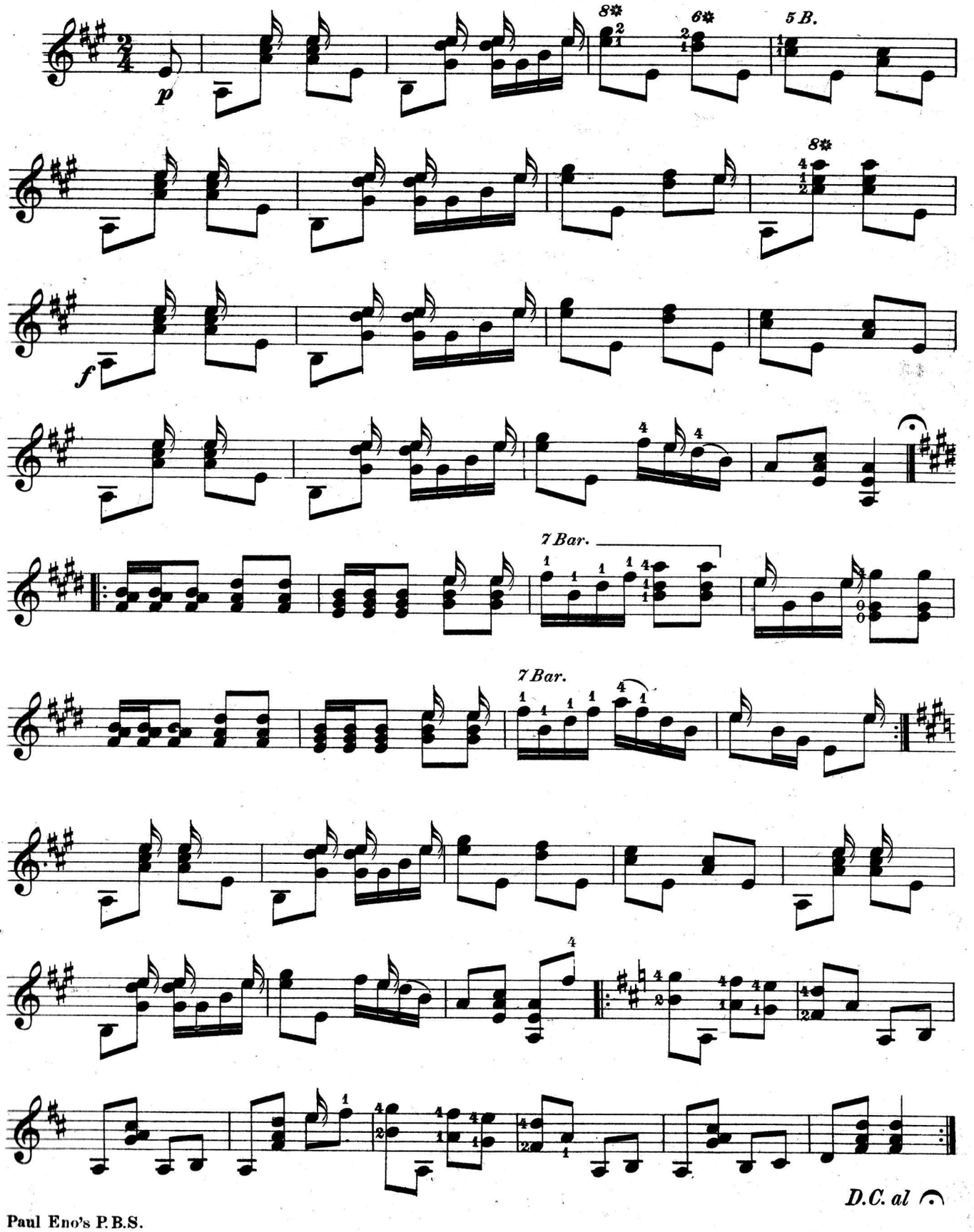
Exercise.

Scale of D Major.

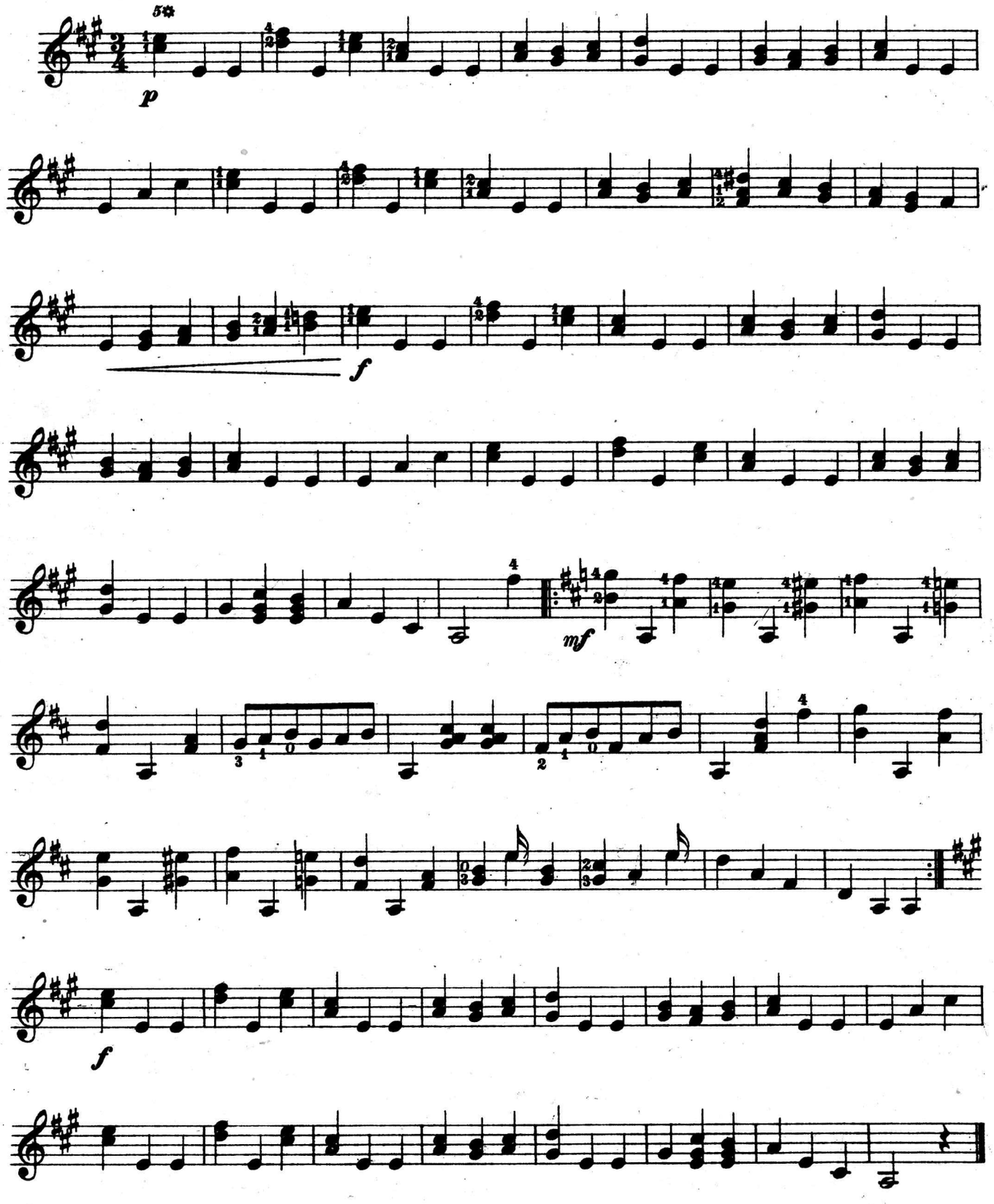

4th string (A)
A B C♯ D E F♯ G♮ A B C♯ D E
Fret. 0 2 4 5 7 9 10 12 14 16 17 19
3rd string (E)
E F♯ G♮ A B C♯ D E F♯ G♮ A B
Fret. 0 2 3 5 7 9 10 12 14 15 17 19
2nd string (G♯)
(3rd string) A B C♯ D E F♯ G♮ A B C♯ D
Fret. 3 1 3 5 6 8 10 11 13 15 17 18
1st string (B)
B C♯ D E F♯ G♮ A B C♯ D E F♯ G♮ A
Fret. 0 2 3 5 7 8 10 12 14 15 17 19 20 22

Exercise.

ETUDE No. 11.

Practice slow and follow fingering, positions &c. carefully.

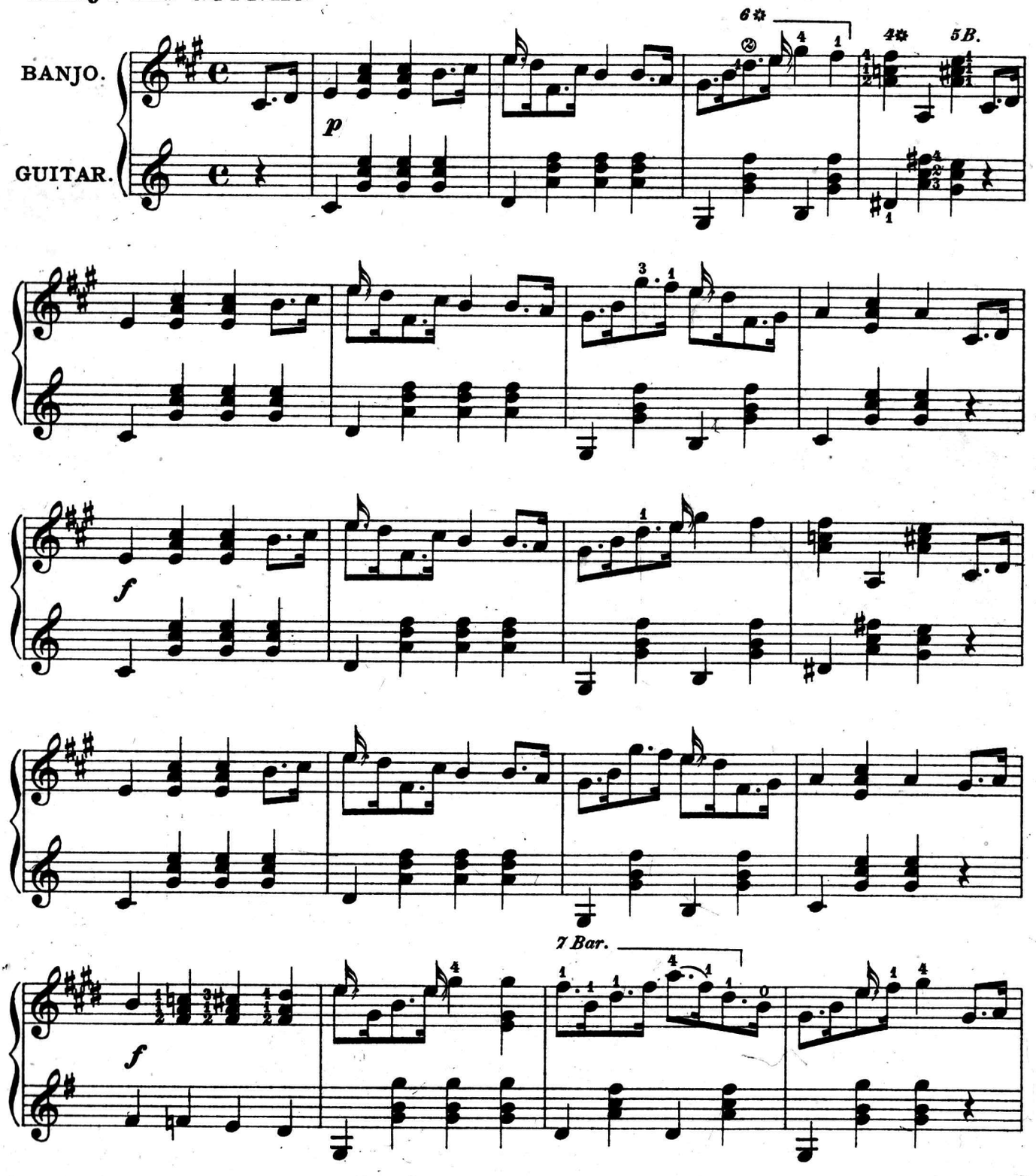
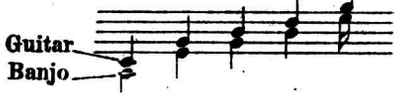
Paul Eno's P.B.S.

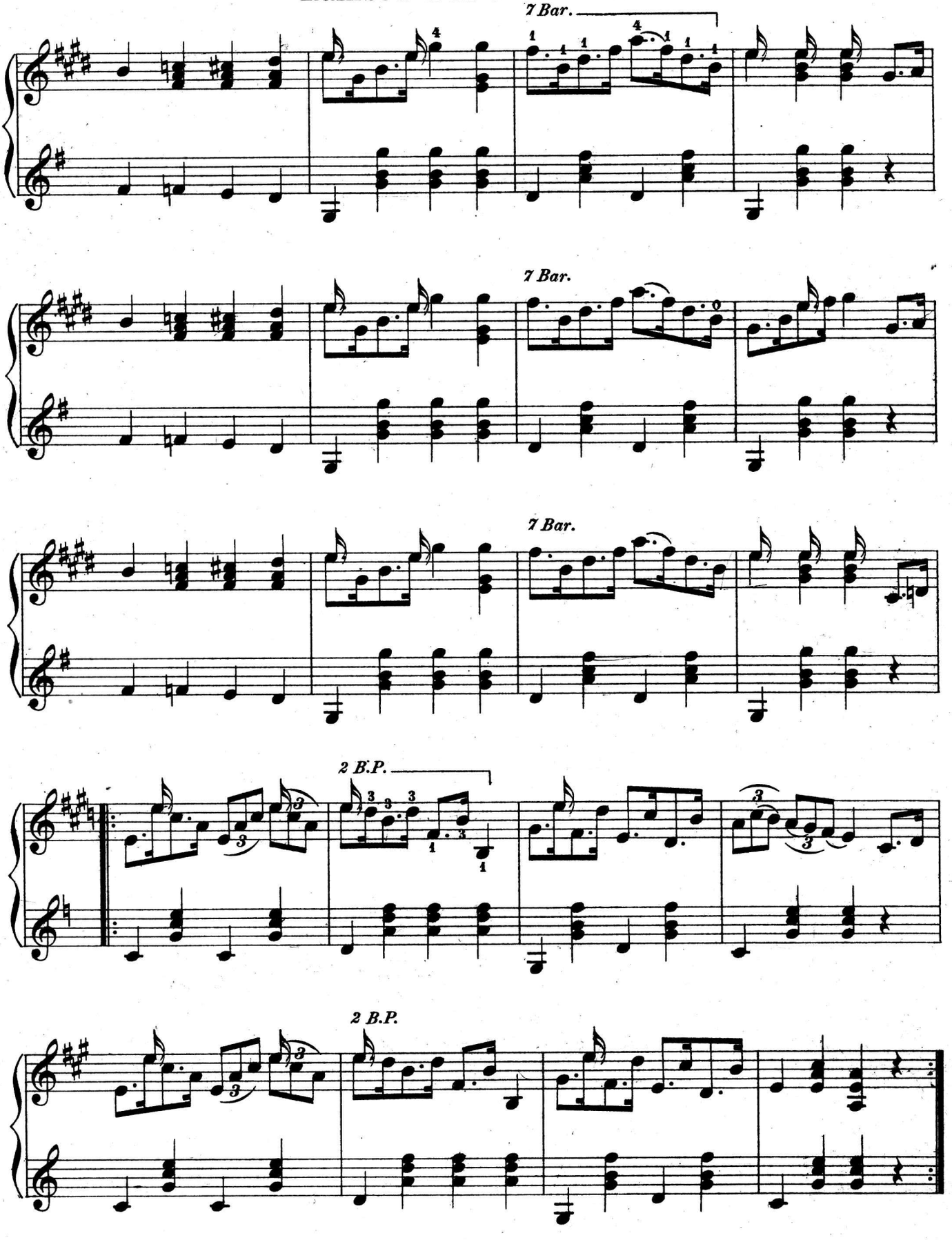
POLKA:"DANCE OF THE FLOWERS."

PAUL ENO.

SPRAY WALTZ.

PAUL ENO.

RAINBOW SCHOTTISCH.

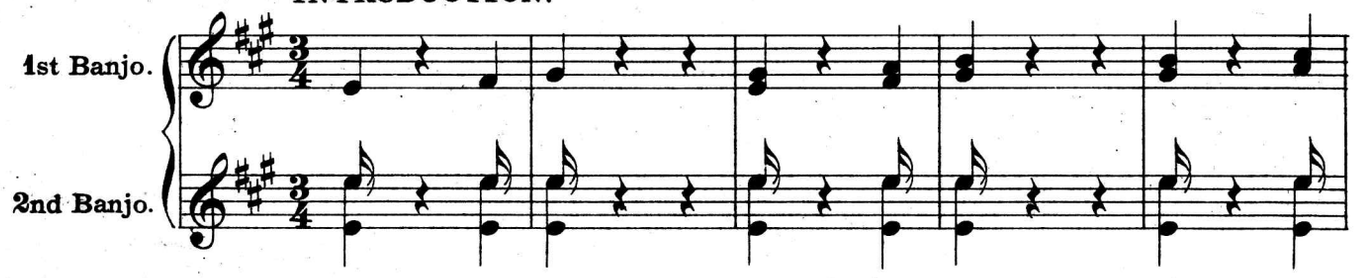
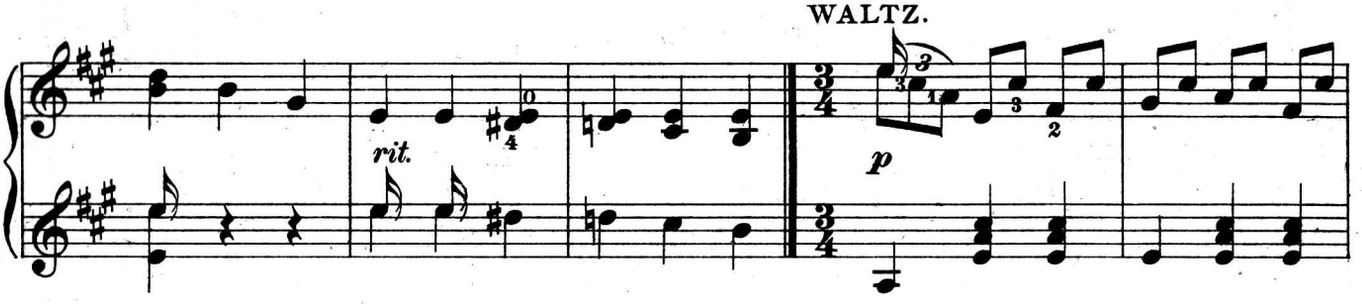
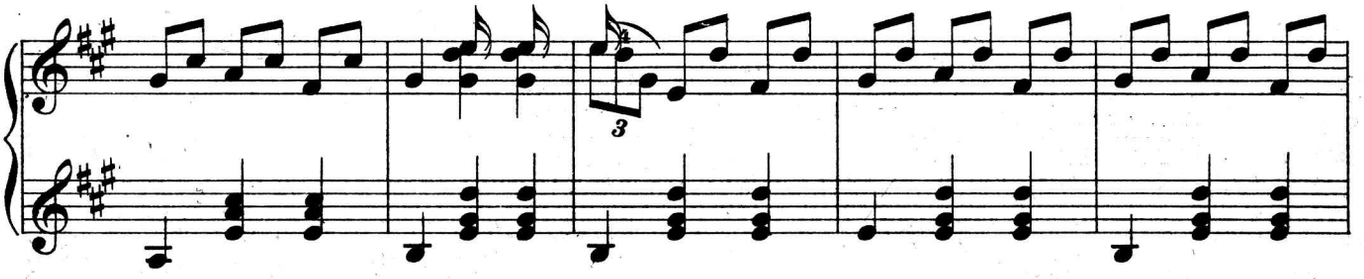
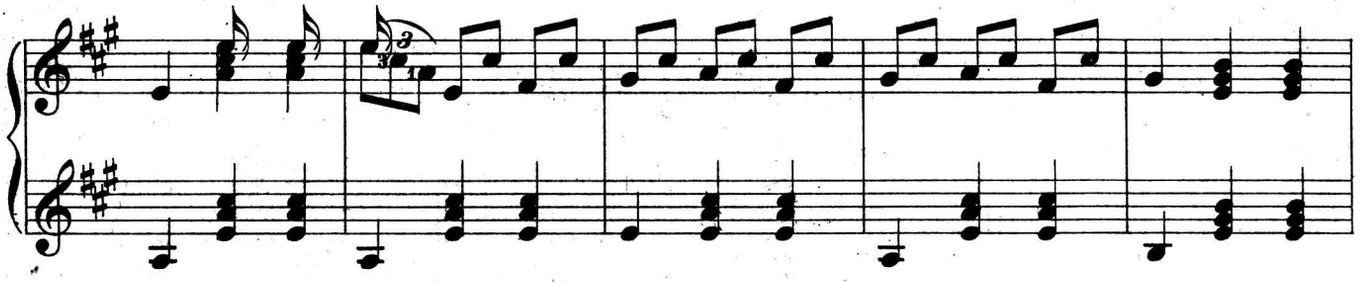
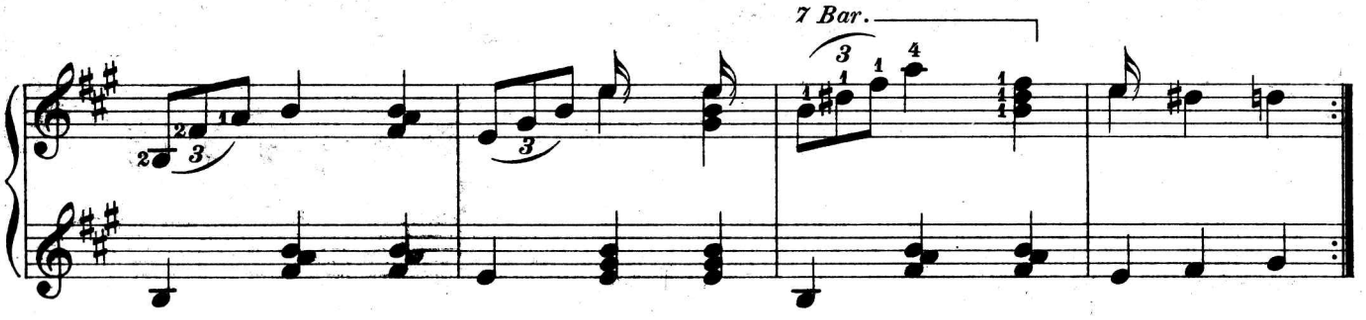
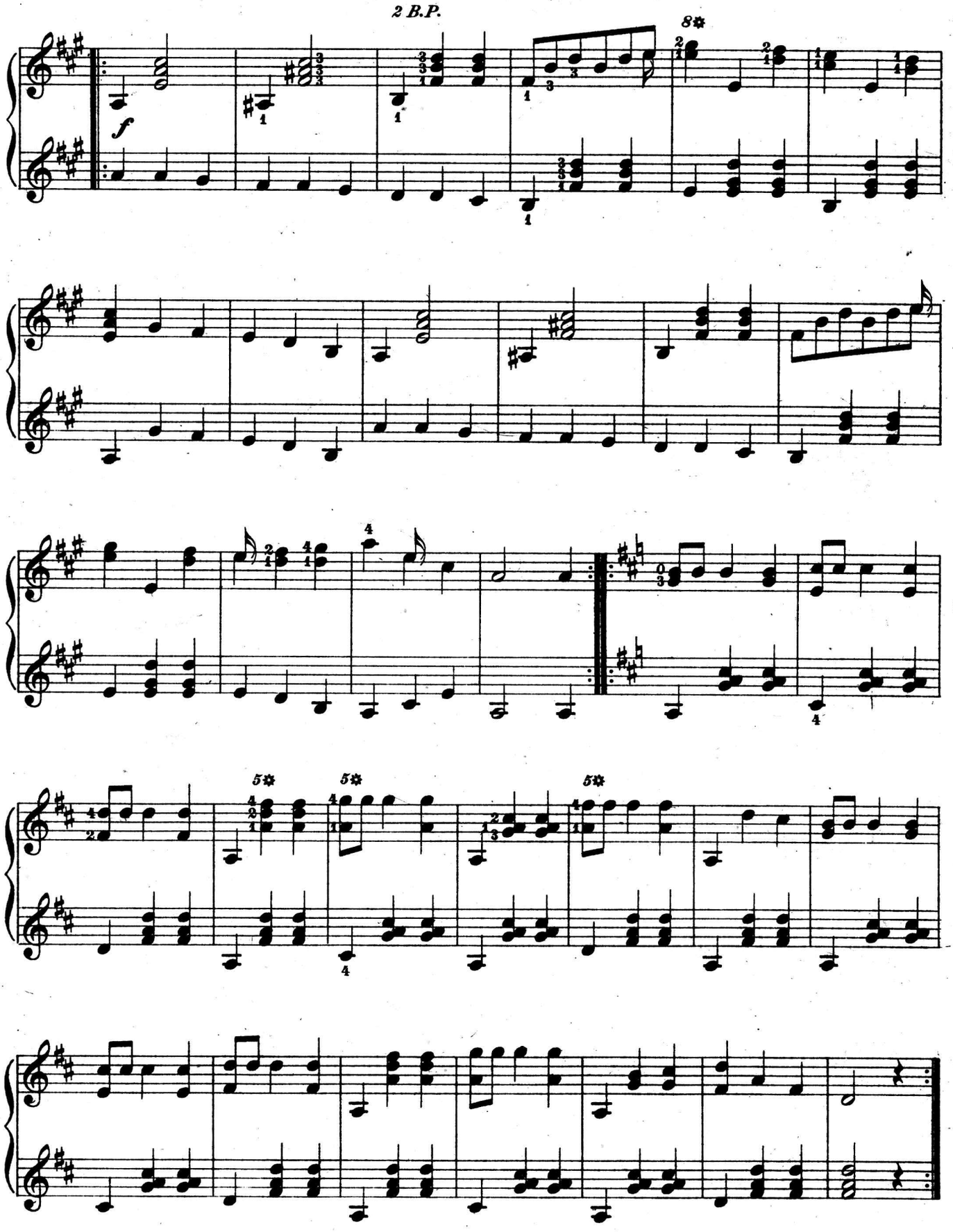
BANJO and GUITAR.

PAUL ENO.

To tune with Guitar – tune Banjo 3rd string (E) to Guitar 3rd (G), or tune Banjo 4th (A) to C below the staff on Guitar.

Paul Eno's P.B.S.

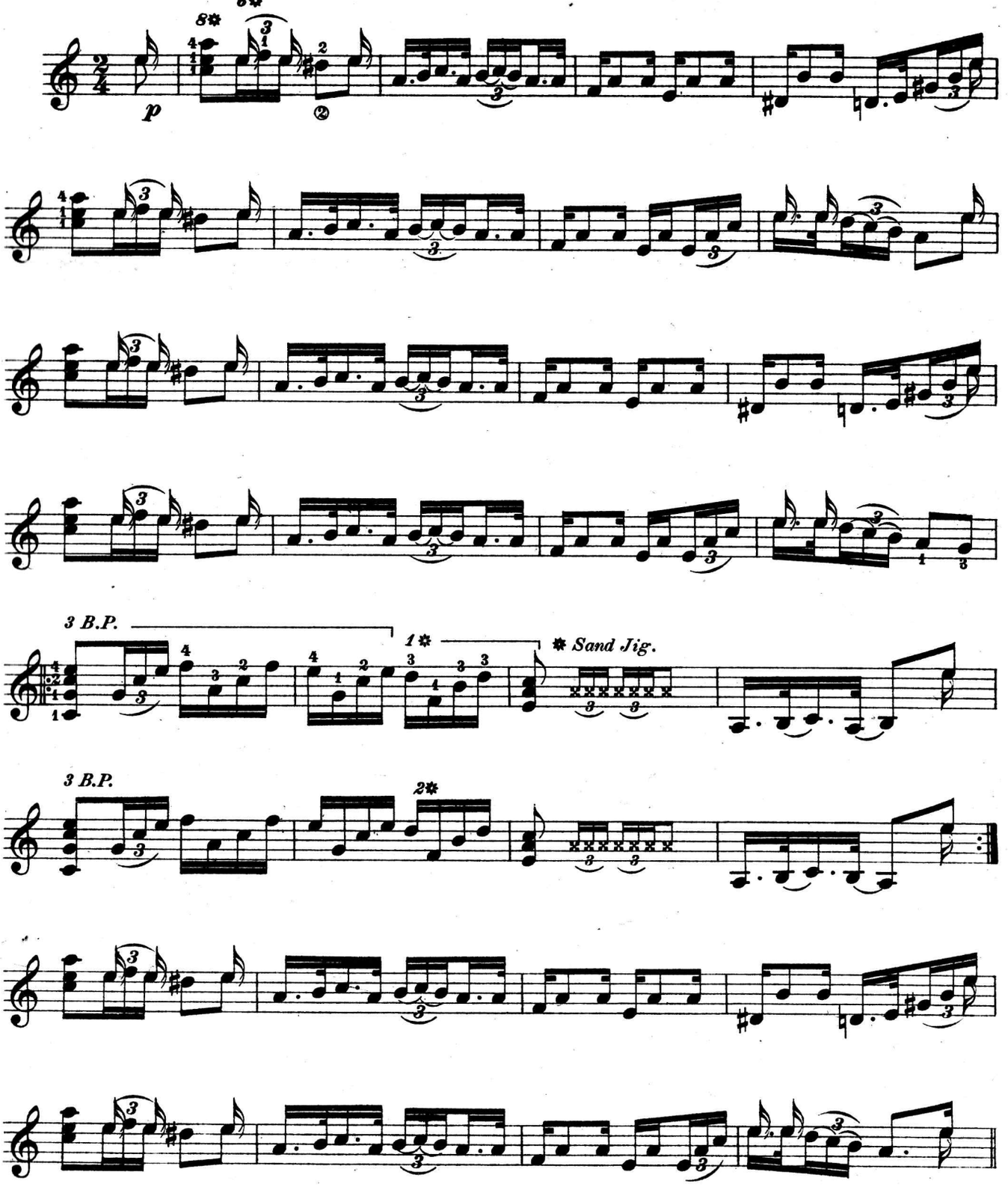
Rainbow Schot: Concluded.

DINGY DELL WALTZ.

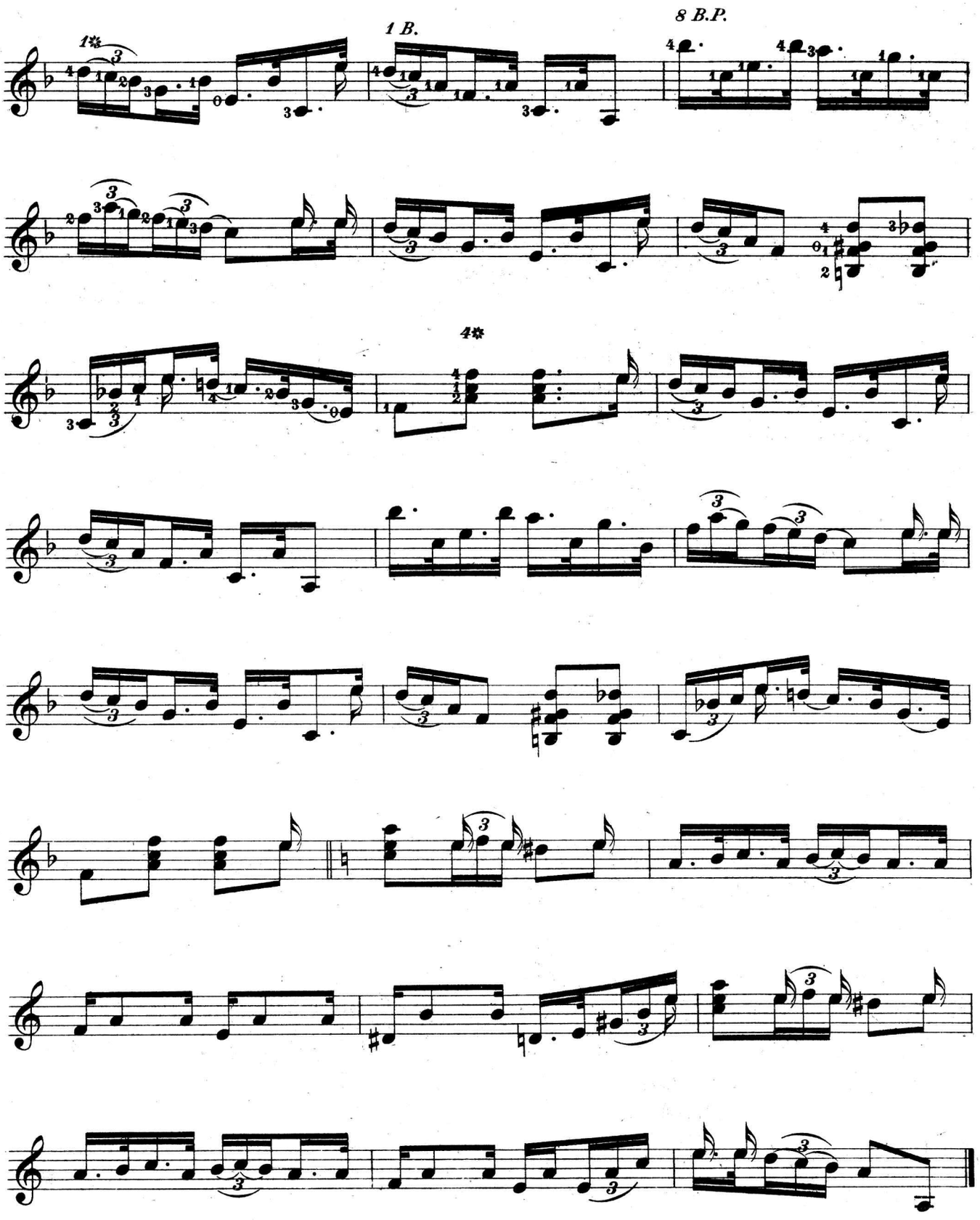
TWO BANJOS.

PAUL ENO.

INTRODUCTION.

WALTZ.

Dingy Dell Waltz Concluded.

HOODOO'S SAND JIG.

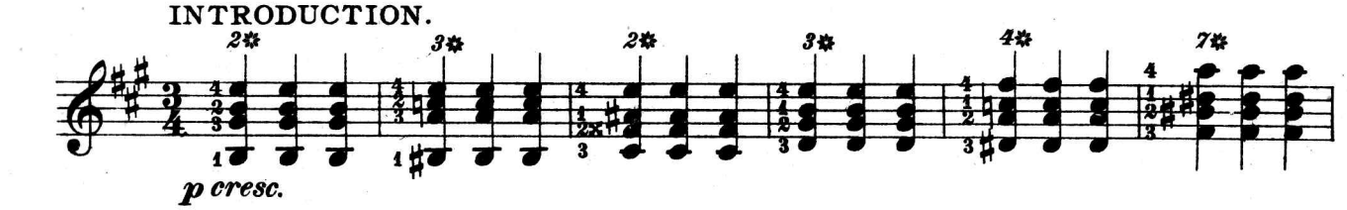
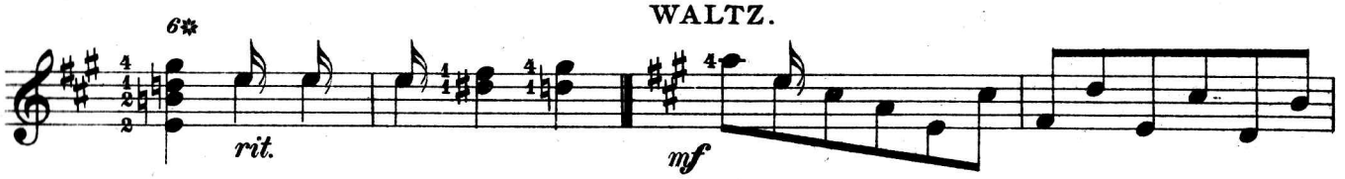
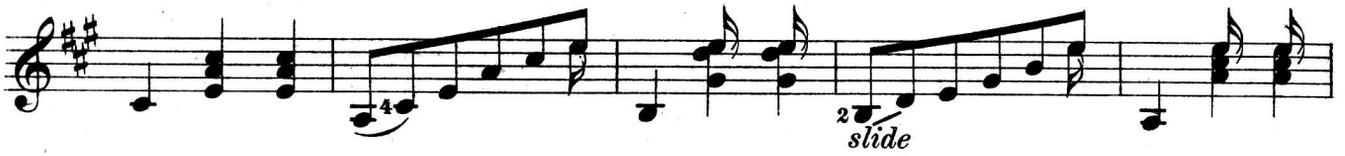
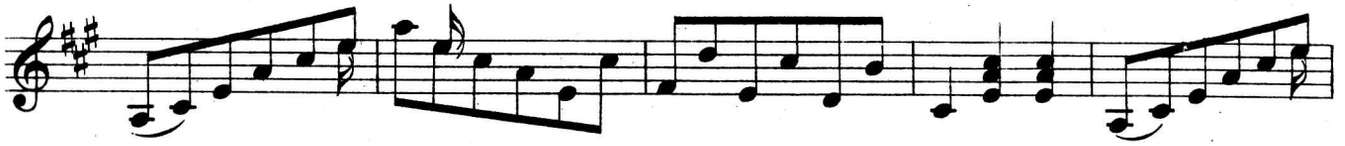
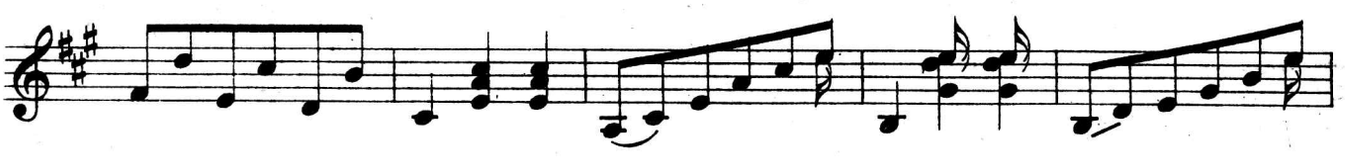
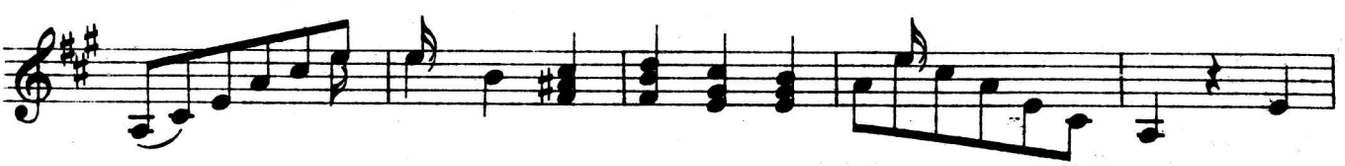
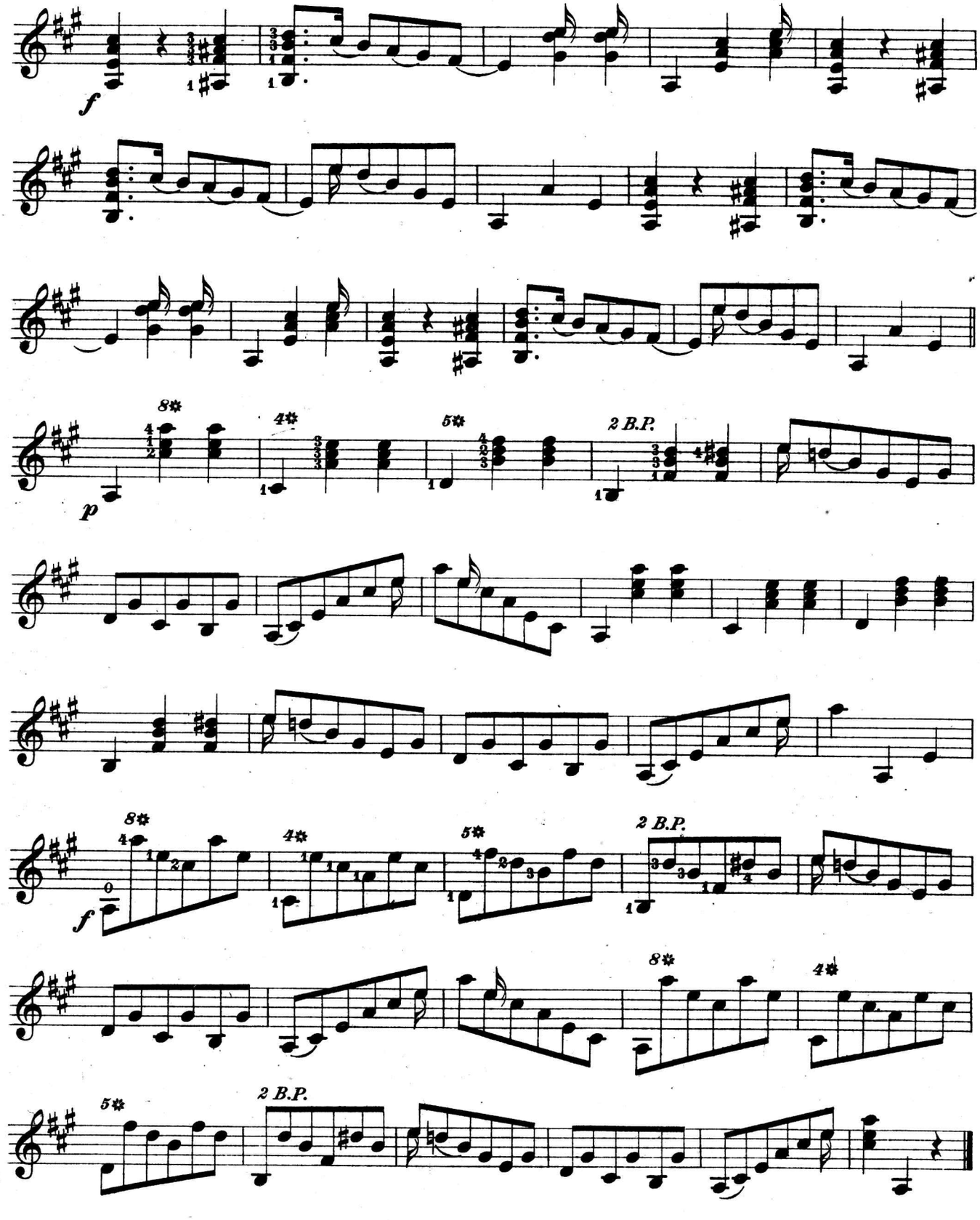
BANJO SOLO.

PAUL ENO.

✲ Imitation of Sand Jig on head of Banjo.

Hoodoo's Sand Jig Concluded.

QUITO WALTZ.

BANJO SOLO.

PAUL ENO.

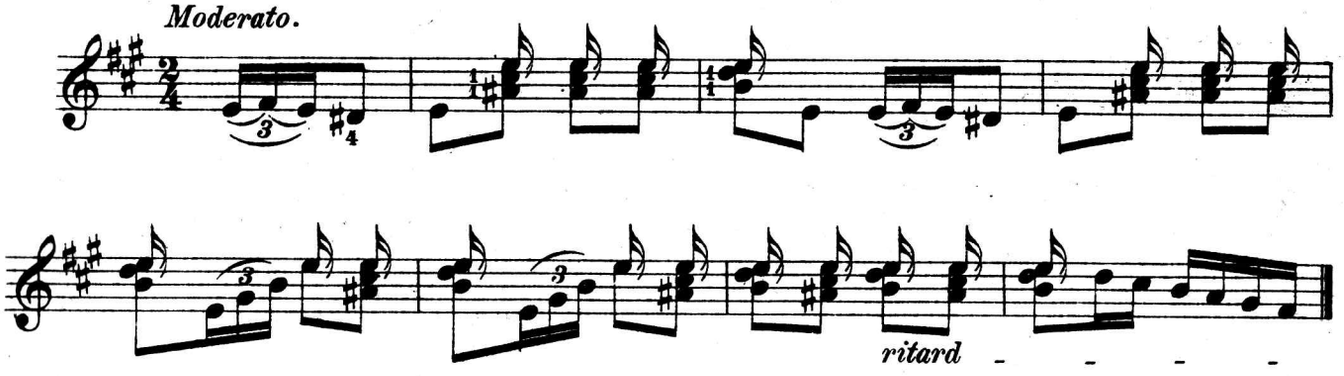
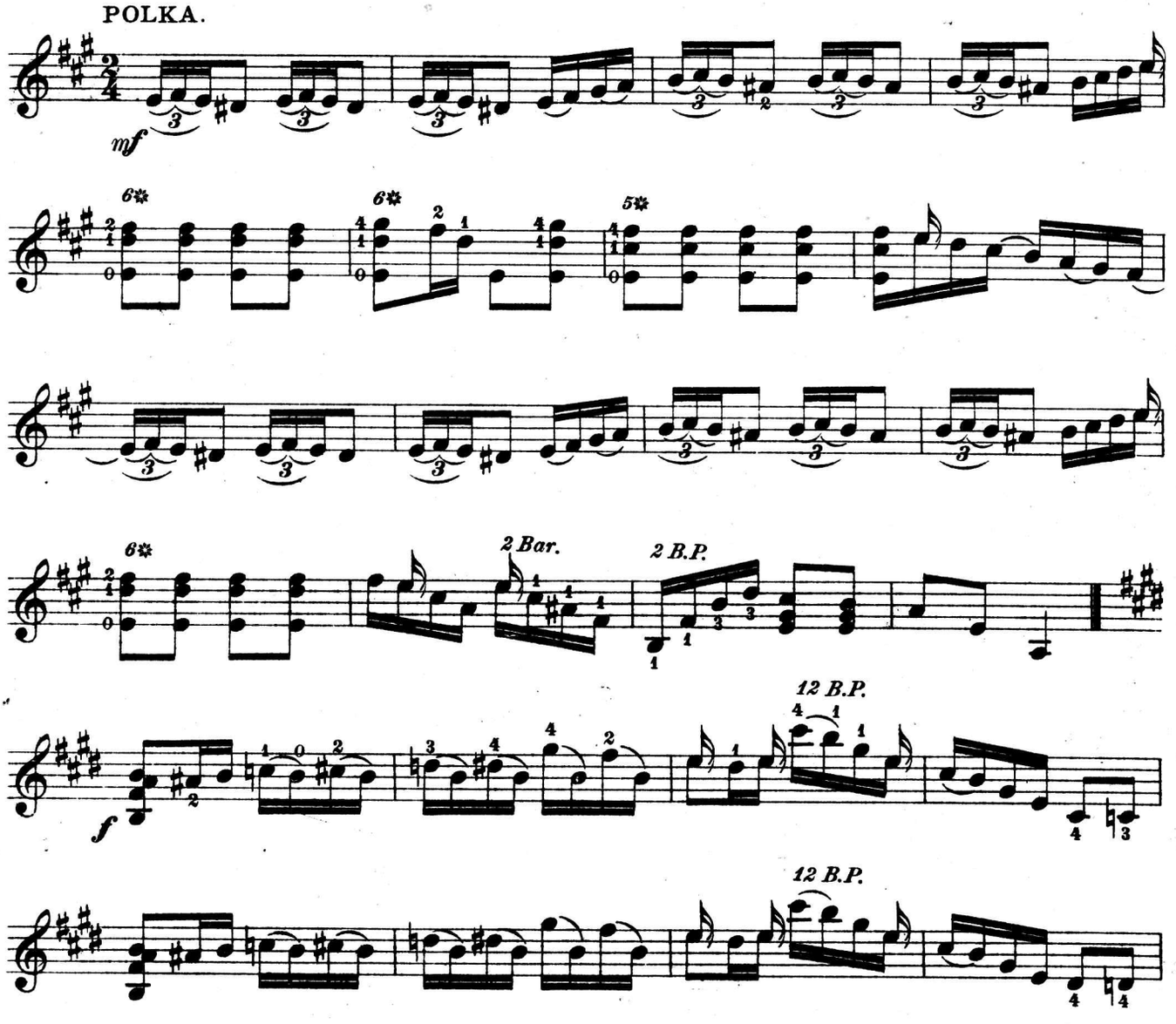
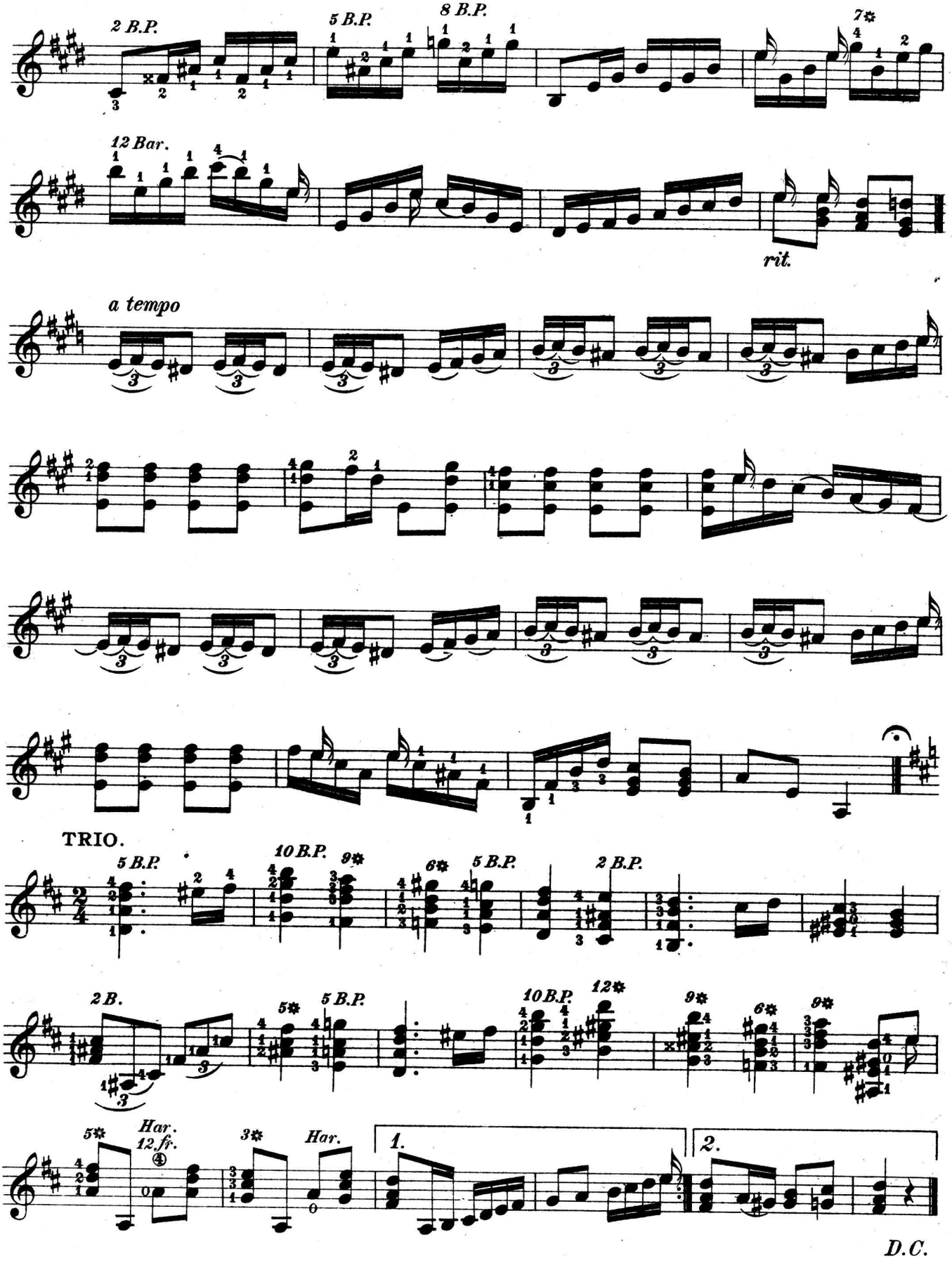
INTRODUCTION.

WALTZ.

Quito Waltz Concluded.

The slide, indicated by a slanting line extending from one note to another, is made by picking the first note and sliding the finger of the left hand to the note required.

THE BOURSE POLKA.

BANJO SOLO.

PAUL ENO.

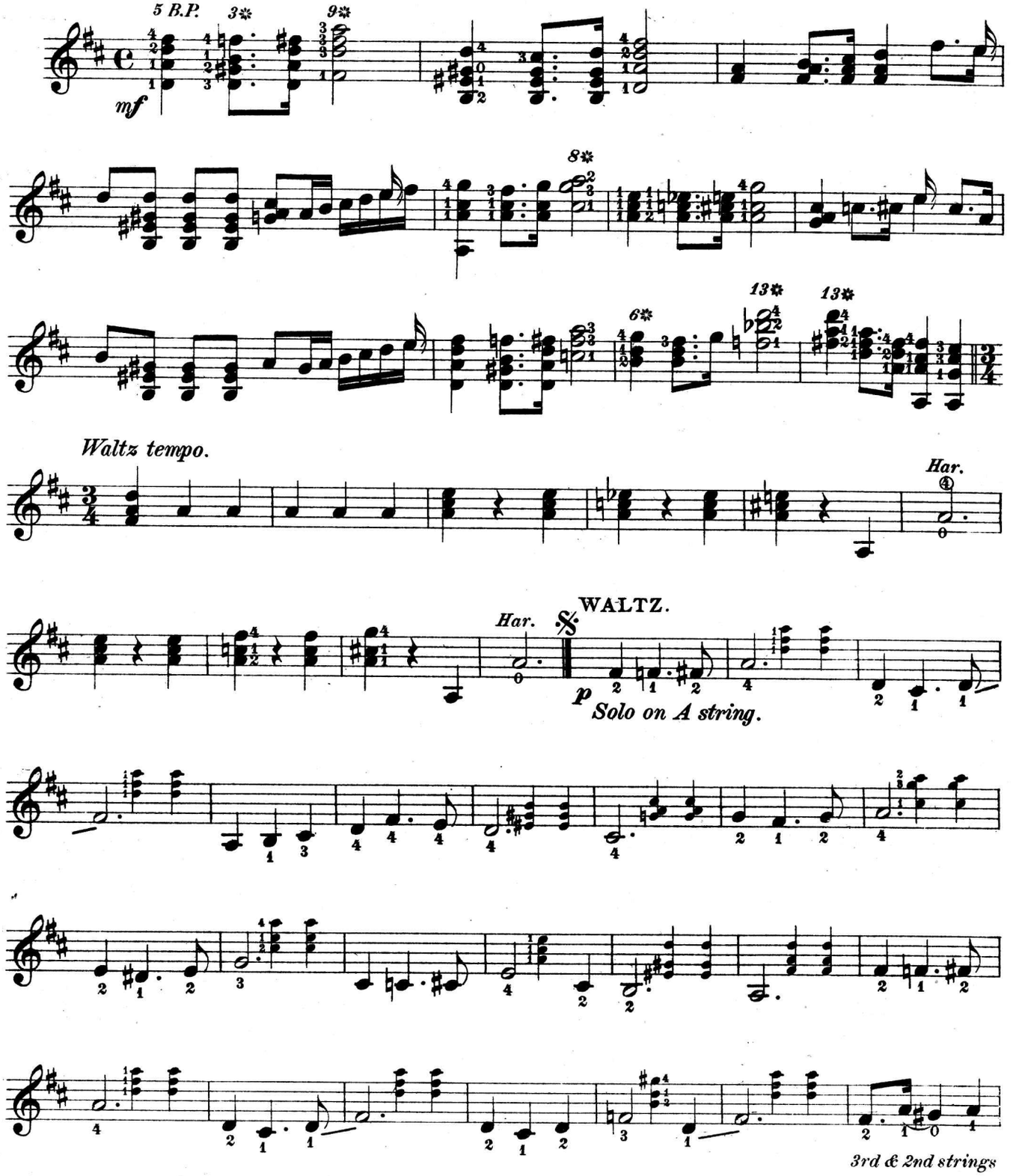
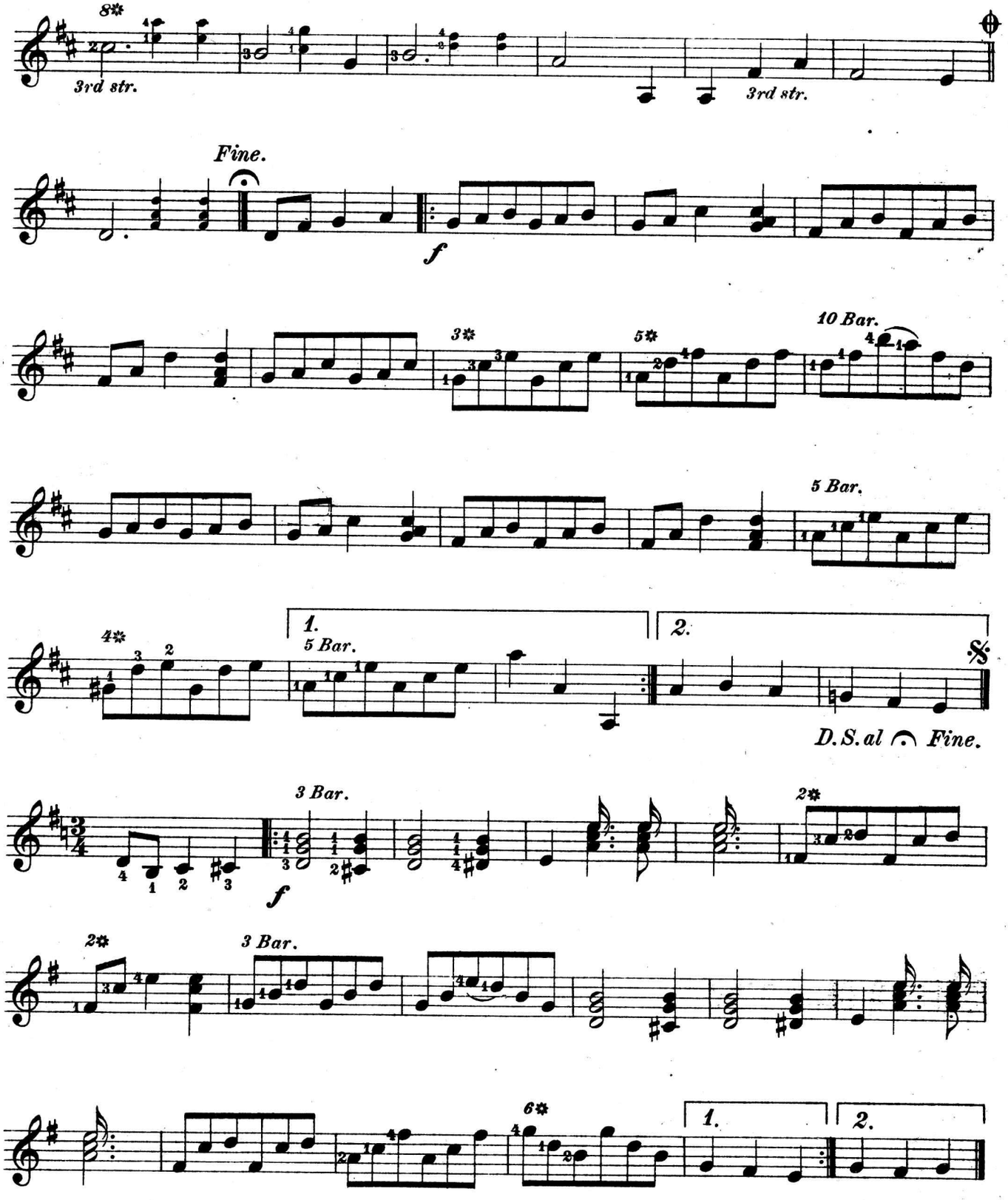
INTRODUCTION.

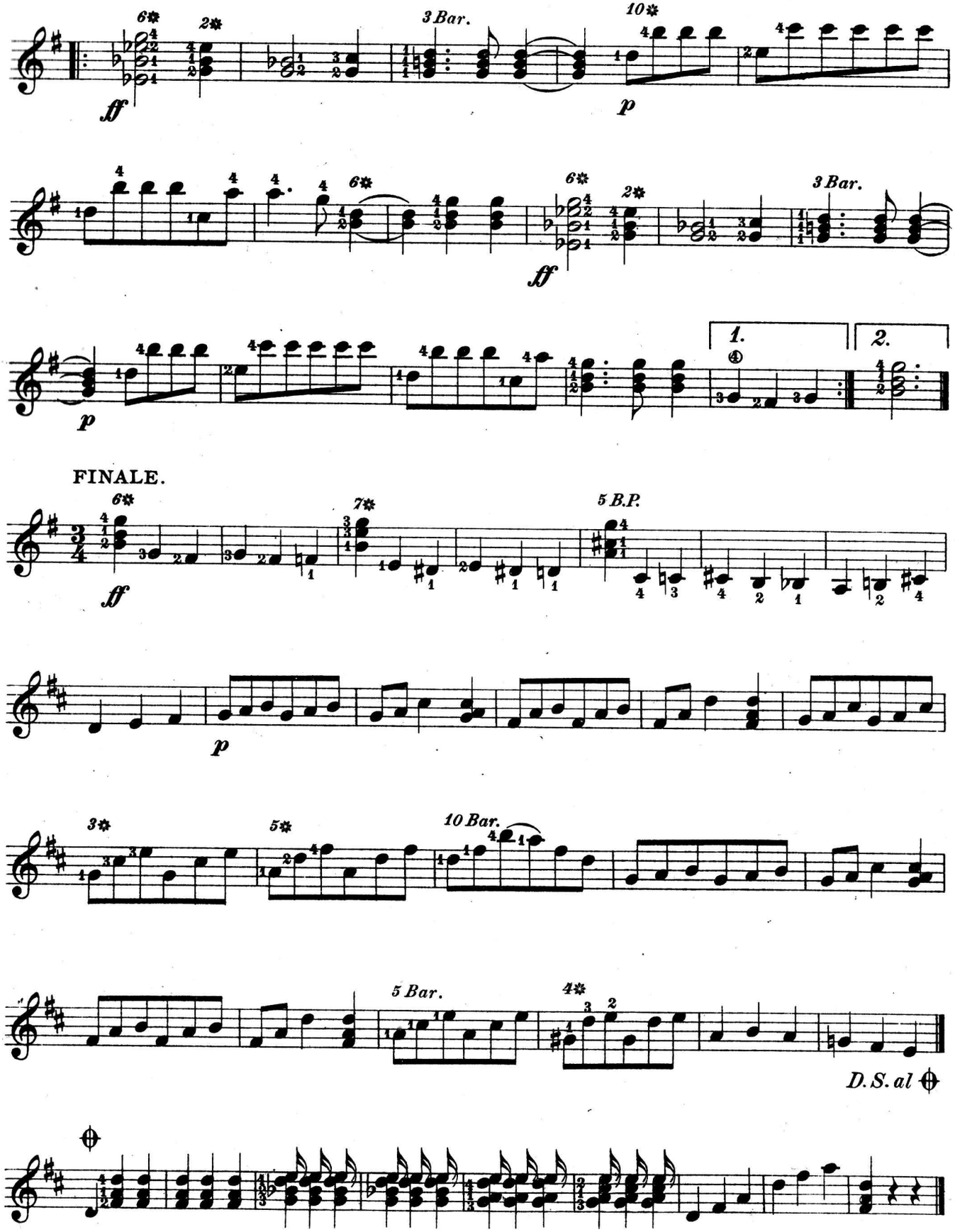
Moderato.

POLKA.

The Bourse Polka Concluded.

ROXANA WALTZ.

BANJO SOLO.

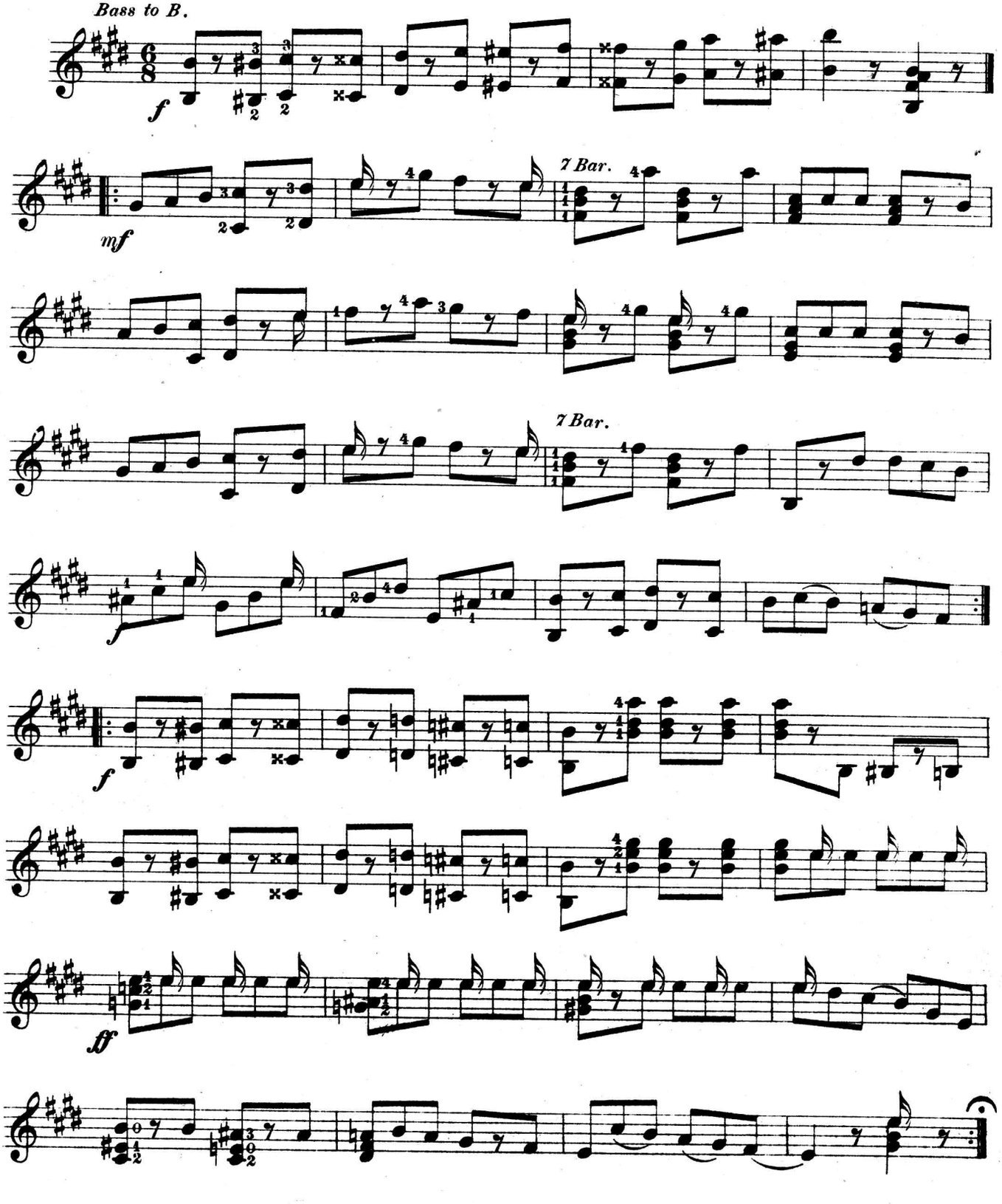
INTRODUCTION.

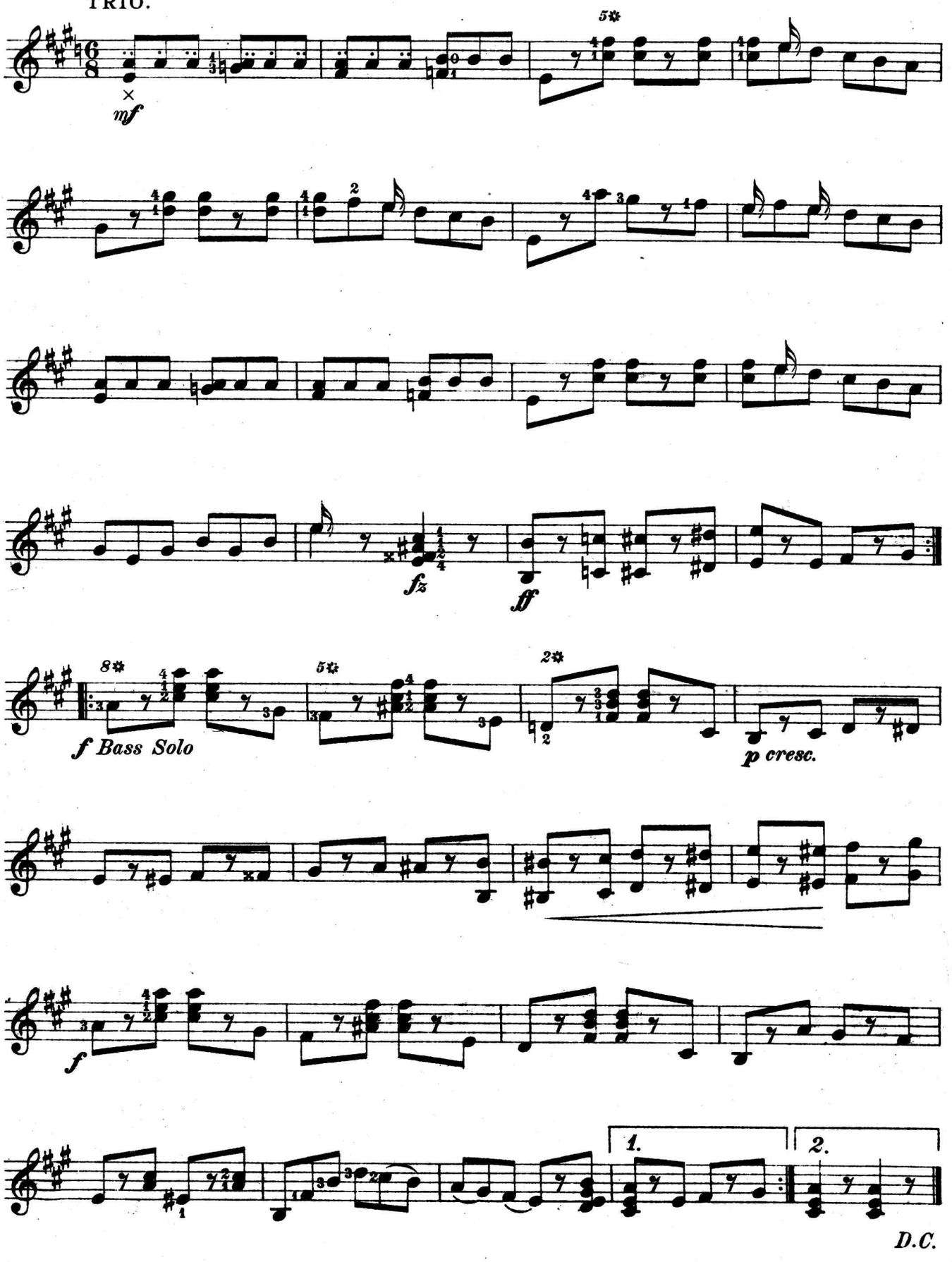
Andante.

PAUL ENO.

Roxana Waltz Continued.

D.S. (Dal Segno) 𝄋 – Play from sign.

Roxana Waltz Concluded.

OMEGA MARCH.

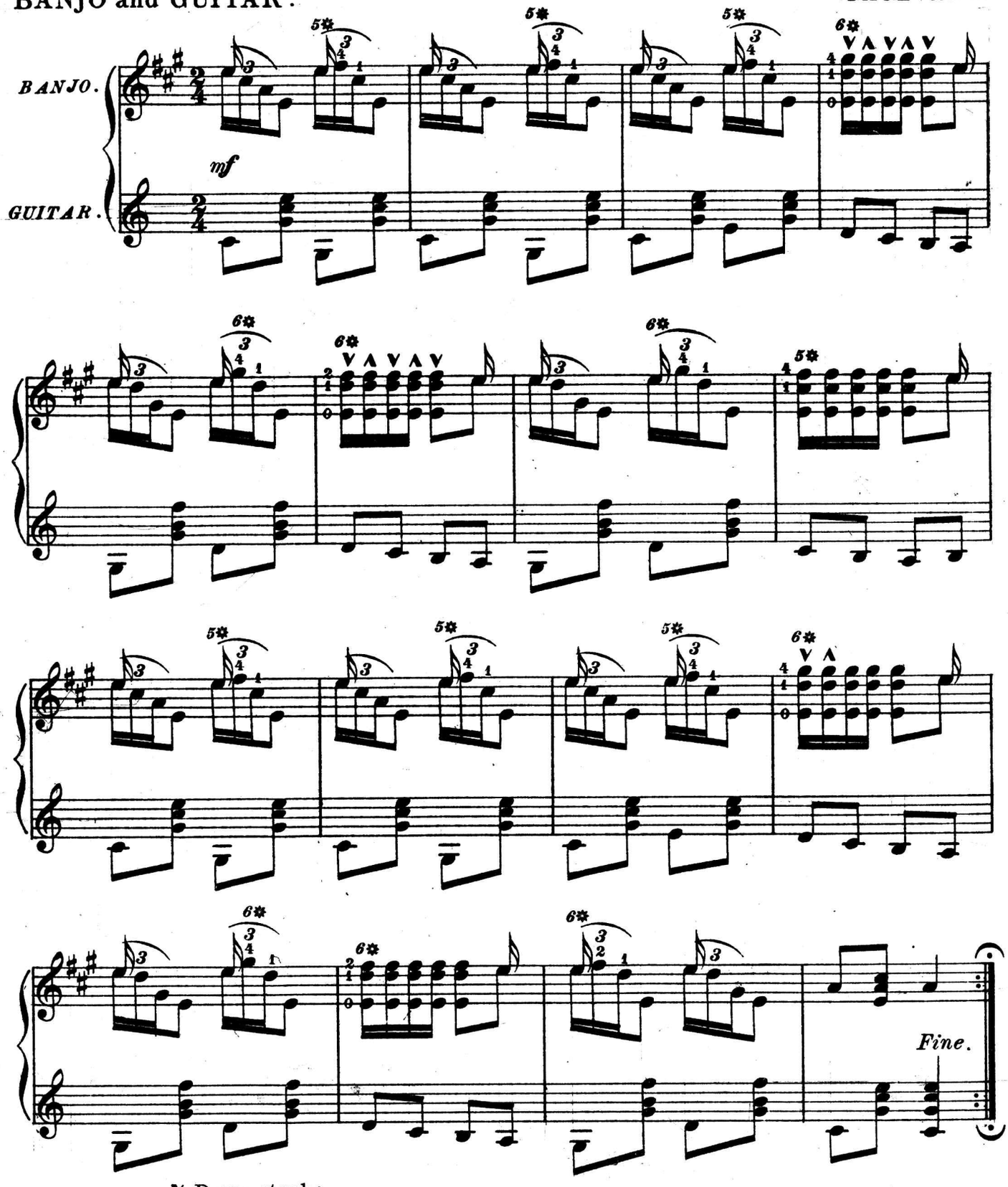
BANJO SOLO.

PAUL ENO.

Omega March Concluded.

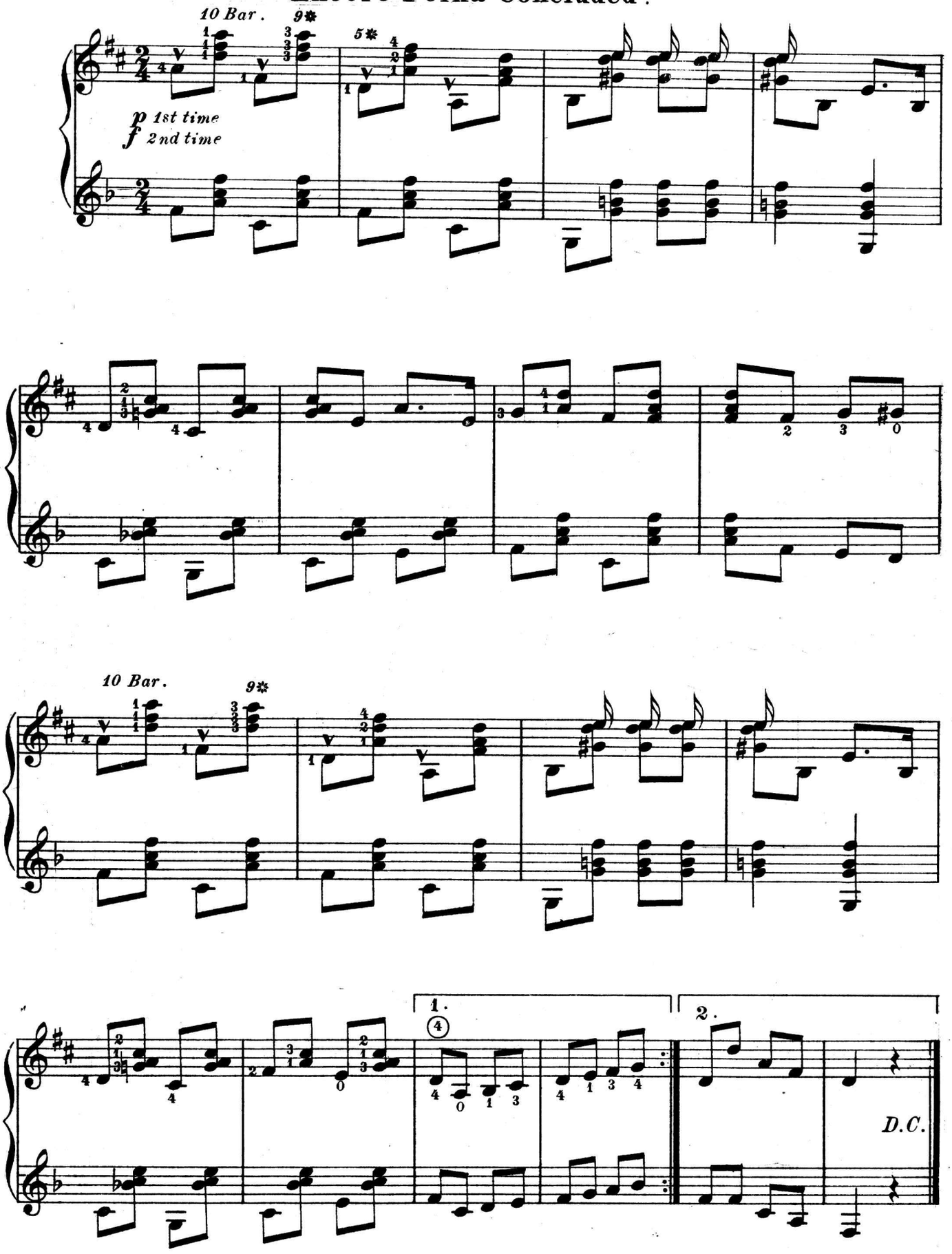
TRIO.

"ENCORE" POLKA

BANJO and GUITAR.

PAUL ENO.

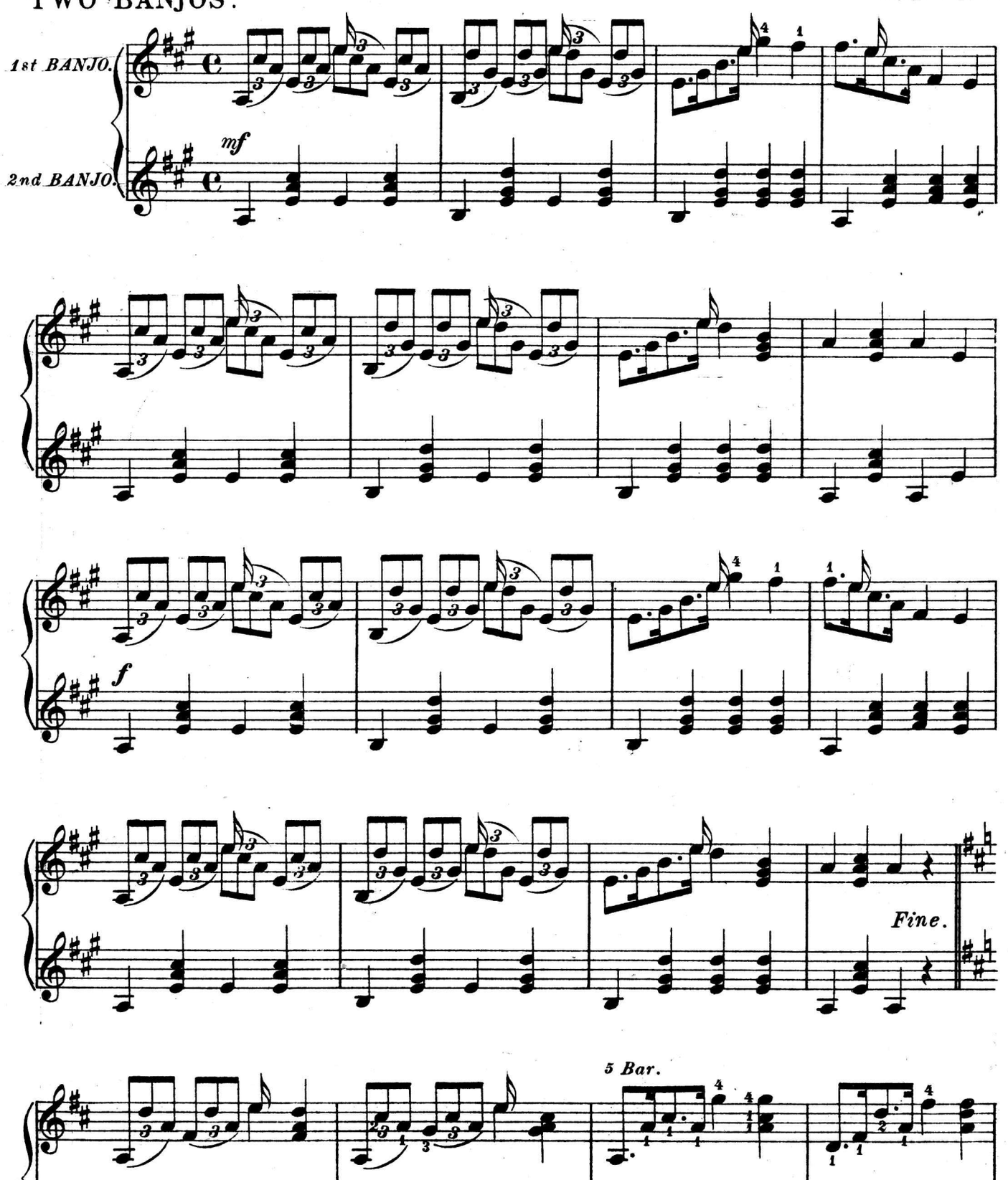
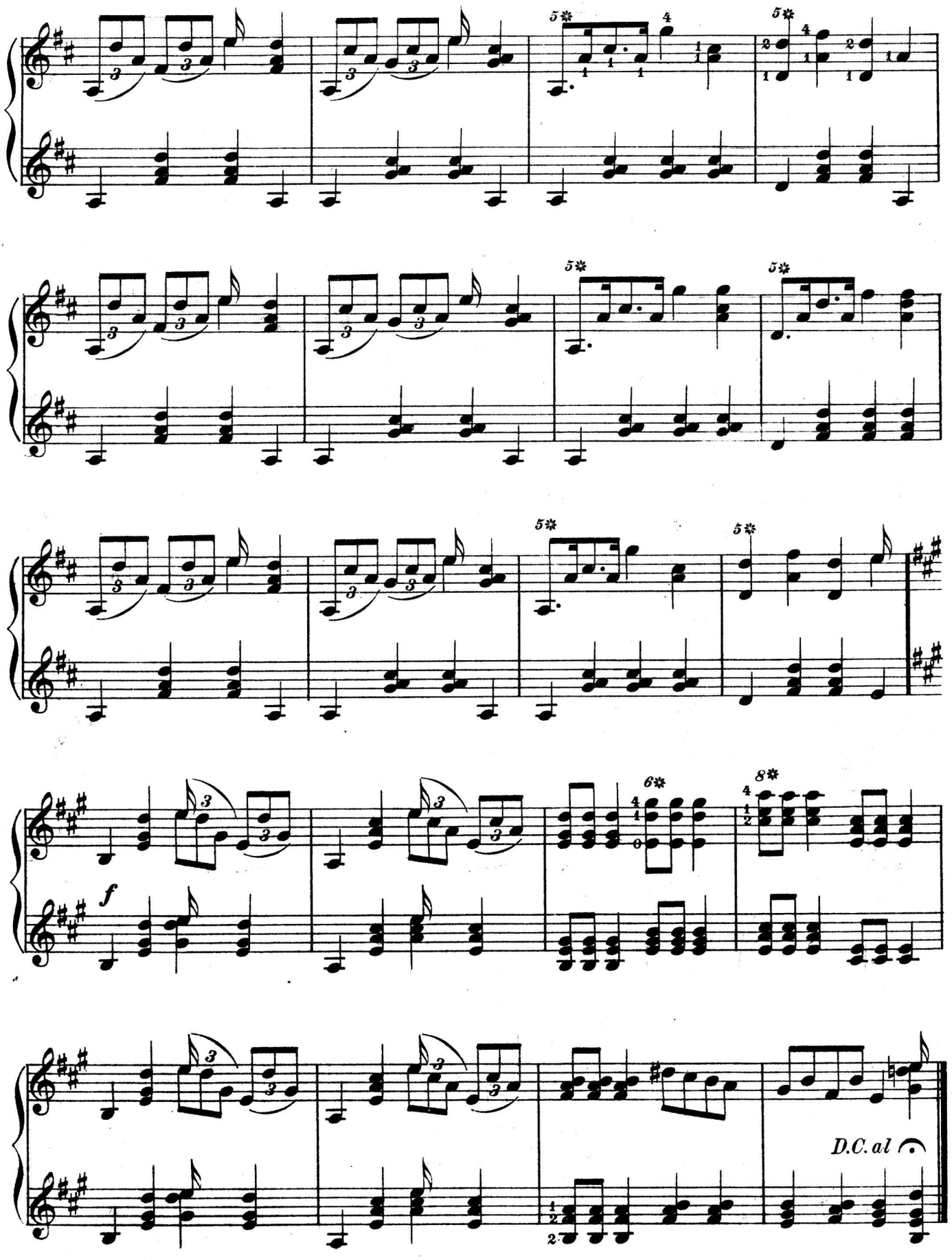


Tremolo style ∨ Down stroke.
∧ Up stroke.

Paul Eno's P.B.S.

10 Bar.
9✲
5✲
p 1st time
f 2nd time
10 Bar.
9✲
1.
2.
D.C.

THE BROOK SCHOTTISCHE.

TWO BANJOS.

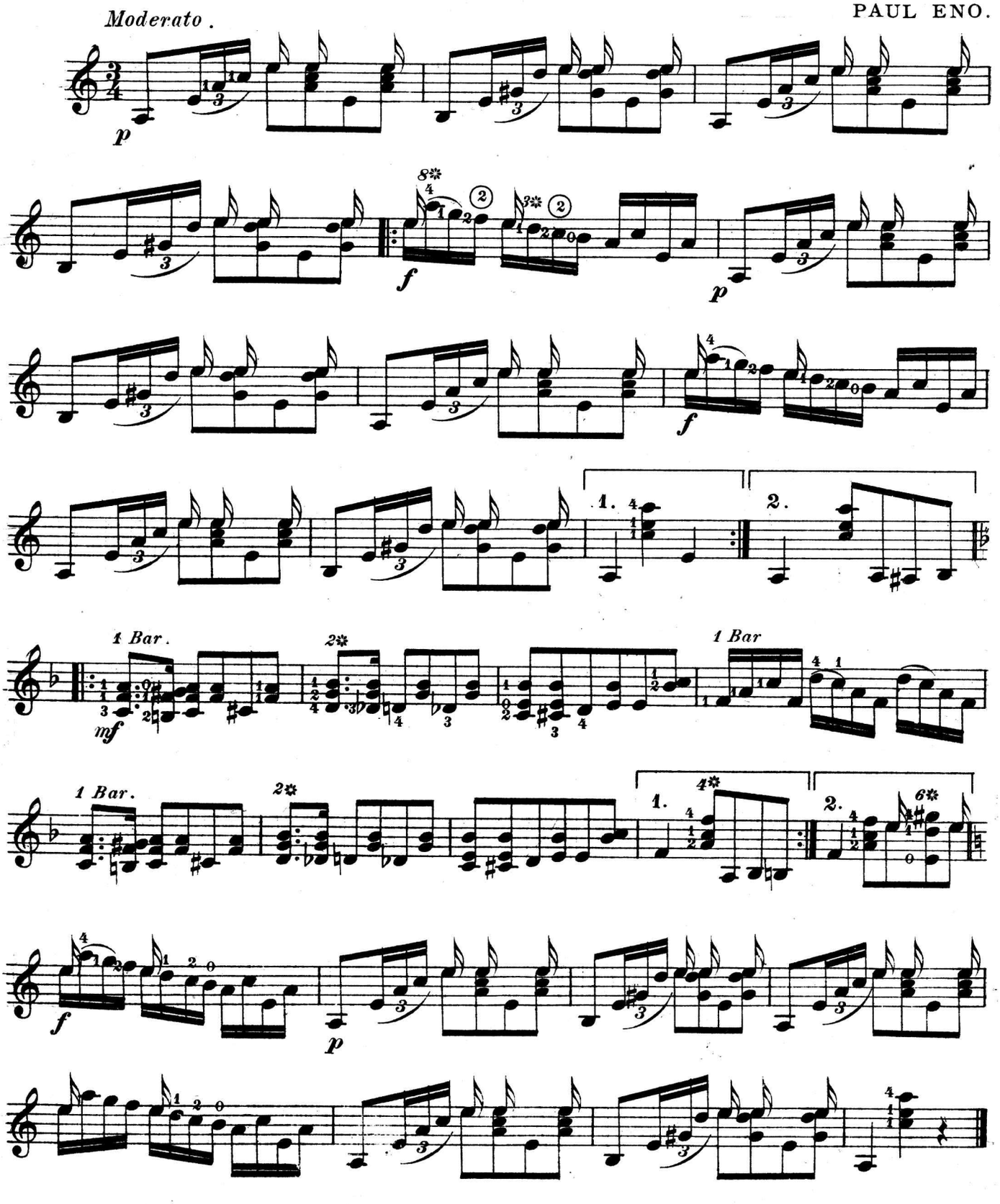
PAUL ENO.

D.C. al

CAPRICE.

ESPANOLE.

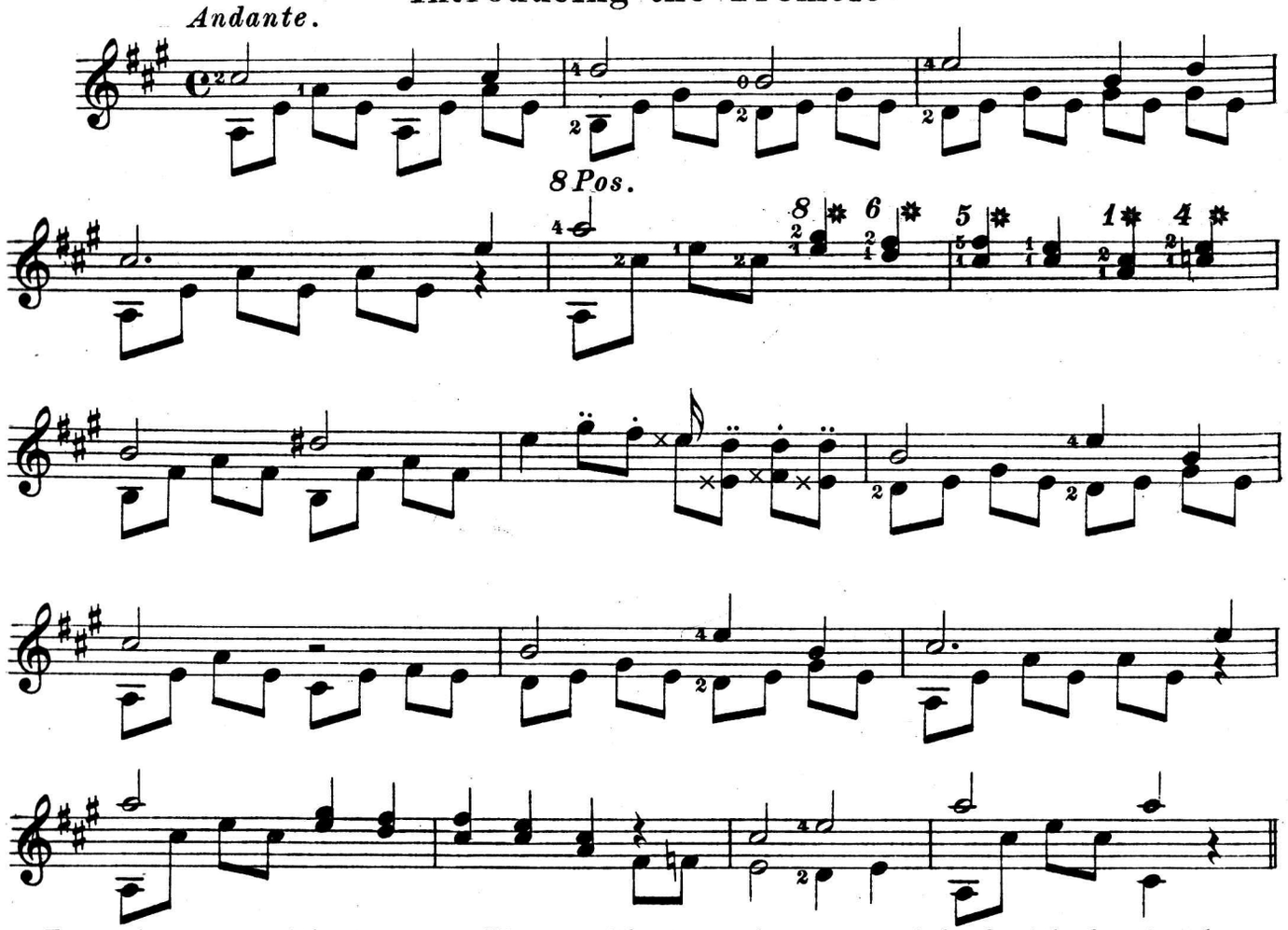
BANJO SOLO.

Moderato.

PAUL ENO.

THE TREMOLO.

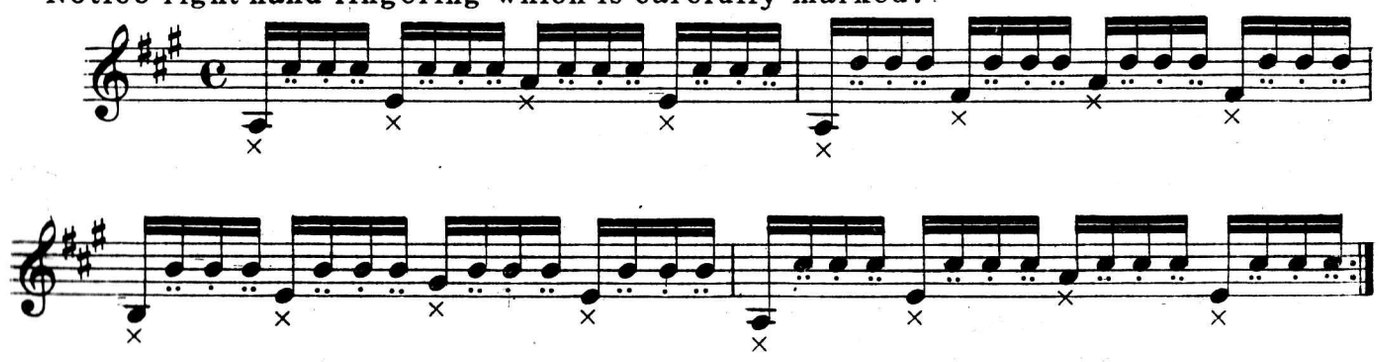
This beautiful movement is executed with the first finger of the right hand. The tip of the finger moves rapidly back and forth over the string or strings producing the tremolo. The second and third finger instead of the fourth are rested on the head of the instrument. the thumb picks an accompaniment.

SONG.

Introducing the Tremolo.

Tremolo notes with stems up. Those with stems down are picked with the thumb unless marked otherwise.

EXERCISE.

Tremolo effect by use of double fingering.

Notice right hand fingering which is carefully marked.

SELECTED CATALOGUE OF MUSIC FOR THE BANJO.

			Price.
ANTRIM COUNTY BALL	(Beale)	*Arr. by Paul Eno*	30
BANJO SONG, IN INDIANA		*Arr. by T. J. Armstrong*	25
CAWN'T DO IT, YE KNOW		*Arr. by T. J. Armstrong*	30
CECILLIAN MARCH		*Arr. by Paul Eno*	30
DEFILE MARCH		*Arr. by Gen. Stanuard*	10
ECHOES OF THE BALL (Banjo Solo)	(Gillet)	*Arr. by Paul Eno*	25
ECHOES OF THE BALL (Banjo Club)	(Gillet)	*Arr. by Paul Eno*	75
ECHOES OF THE BALL (Mandolin and Guitar, Banjo and Guitar, Banjeaurine and Guitar.)		*Arr. by Paul Eno* *Each*	40
ECHOES OF THE BALL (1st and 2nd Banjo)	(Gillet)	*Arr. by N. Dos Santos*	30
EMAMALENA POLKA (2 Banjos)		*Arr. by Paul Eno*	40
ECHOES FROM THE COTTON FIELD		*Arr. by Paul Eno*	30
HOME WALTZ		*Arr. by Gen. Stanuard*	10
LA JOLITIE SCHOTTISCHE		*Arr. by Gen. Stanuard*	10
PICANINNY DANCE (Banjo Solo)		*Arr. by Paul Eno*	25
PICANINNY DANCE (Banjo Club)		*Arr. by Paul Eno*	75
RASTUS' WEDDING DANCE		*Arr. by Paul Eno*	30
SOUTHERN ROSES SCHOTTISCHE (2 Banjos)		*Arr. by Paul Eno*	30
"75" CLUB WALTZ (First Banjo)		*G. W. Fletcher*	20
"75" CLUB WALTZ (Second Banjo)		*G. W. Fletcher*	20

6 Pieces arranged by Thos. J. Armstrong, for One, Two, Three or Four Banjos, as Solos, or combined with Guitar accompaniment:—

No. 1. TRIC TRAC POLKA ..... Waldteufel.	No. 4. GLASS IN HAND GALOP ..... Fahrbach.
No. 2. BON JOUR QUADRILLE ..... Zikoff.	No. 5. SCHNELLAUFER GALOP ..... Faust.
No. 3. IM ROTH UND GLIED MARCH ..... Budik.	No. 6. VIOLETTA MAZURKA ..... Hermann.

Prices for the above (excepting No. 2) as follows:

SOLO BANJO	20
SOLO BANJO AND SECOND BANJO	40
SOLO BANJO, SECOND BANJO AND PICCOLO BANJO	50
SOLO BANJO, FIRST AND SECOND BANJO AND PICCOLO BANJO	60
COMPLETE WITH GUITAR ACCOMPANIMENT	75
DUPLICATE PARTS	20

Prices for No. 2, Bon Jour Quadrille.

SOLO BANJO, FIRST BANJO OR PICCOLO BANJO (*Each*)	30
SOLO BANJO AND SECOND BANJO	60
SOLO BANJO AND SECOND BANJO AND PICCOLO BANJO	75
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